







*CHAMBERS'S EDUCATIONAL COURSE—EDITED BY  
W. AND R. CHAMBERS.*

---

# ENGLISH GRAMMAR

AND

## COMPOSITION.



WILLIAM AND ROBERT CHAMBERS,  
LONDON AND EDINBURGH.

1855.



Edinburgh :  
Printed by W. and R. Chambers.

## P R E F A C E.

EXCEPTIONS having been taken to the bulk of the text-book of English Grammar, which was published a few years ago as part of the EDUCATIONAL COURSE, the Editors were led to consider the propriety of presenting the subject in a more condensed form, with a few improvements in point of matter which had also been thought desirable. In the course of making these changes, a recast of the whole has been almost insensibly induced, with the effect, as the Editors believe, of bringing the work somewhat nearer to what the present state of education demands.

It has been justly remarked, that 'to him who has strictly examined the mechanism of the language, it must frequently occur, that many discoveries, which it will require both industry and ingenuity to make, still remain to be made.' And again: 'That the syntactical principles of the English language have never yet been clearly and fully illustrated, and that there are many of its idioms to which our popular grammarians have not even alluded.' It is believed that some advance has been made in this respect in the following pages; as, for instance, in particulars included under the First Concord, pages 60 and 63, in those which relate to the position of Adverbs, pages 109-112, and in the respective uses of *shall* and *will*, pages 106-109.

While it is thus hoped that the *matter* here contained is in advance of most of the works of a similar nature that have hitherto appeared, it should be added that *simplicity of manner* has been studiously aimed at. The design has been to render the present an eminently practical and popularly useful work. Novel terms have been dispensed with, whatever their claims to superior accuracy, and a preference given to those which have become familiar through long-established use among us. Nicety of definition—a thing exceedingly difficult to attain even with the use of the most complex phraseology—has been deemed of inferior value to clearness of expression; and great dependence has been placed on copious examples for supplying its place. The leading principles of the grammar are given in as clear and concise terms

as possible; where it is necessary to guard any of these, or descend to further particulars, this is done in a smaller type. They are then illustrated by examples, which have been collected from the best writers in our language; and, finally, a number of similar quotations are furnished as exercises, by which it may be certainly known whether the pupil has understood the preceding rules and observations.

The plan of these exercises is an entirely new feature in the present work, and demands some explanation. The exercises formerly introduced were found to be too free for general use, especially in large classes. A pupil may, from ear alone, write a correct sentence, as well as improve an incorrect one; but the object of learning grammar is to understand the fixed principles upon which this is to be done. The plan now adopted has, therefore, been to furnish exercises which shall familiarise the pupil with the usage of good authors, and at the same time test his ability to apply the rules upon which that usage proceeds. All the exercises, to the end of the Grammar, are capable of arbitrary correction. It is otherwise with those in the second part of the work, under the head of COMPOSITION or STYLE; here the text necessarily consists of general principles and suggestions—not absolute and unalterable rules; the exercises are correspondingly free, and may be extended at pleasure by choosing passages from select authors upon which to work according to the directions afforded.

As to the mode of correcting exercises in large classes, the suggestions offered by Mr D'Orsey in the former edition may here be repeated:—"Let a class of twenty boys be taken, bringing in the exercise in hand. All being seated, the teacher may say: "Hold up exercises," by which he will detect defaulters. Next, he calls out "Exchange," at which each takes another's exercise, and proceeds to correct, marking the faults in *red* ink, or *red* pencil, summing up the number of errors, and signing his name as corrector. The papers may then be returned to the authors, who should have right of protest against false corrections. To prevent waste of time and troublesome disputes, a penalty should be attached, both to false corrections and groundless complaints. Lastly, the exercises should be passed to the end of each bench or form, glanced over, and marked in *blue* ink by the teacher."

# CONTENTS.

---

	Page
INTRODUCTION, . . . . .	1
ORTHOGRAPHY, . . . . .	1
CAPITALS, . . . . .	2
SYLLABLES, . . . . .	3
SPELLING, . . . . .	3
ETYMOLOGY, . . . . .	6
CLASSIFICATION OF WORDS, . . . . .	6
INFLECTION OF WORDS, . . . . .	8
NOUNS—CLASSIFICATION, . . . . .	9
INFLECTION OF NOUNS—FORMATION OF THE PLURAL, . . . . .	11
IRREGULAR PLURALS, . . . . .	11
PROPER NOUNS IN THE PLURAL, . . . . .	14
GENDER OF NOUNS, . . . . .	14
CASES OF NOUNS, . . . . .	16
ARTICLES, . . . . .	17
ADJECTIVES—CLASSIFICATION, . . . . .	17
COMPARISON OF ADJECTIVES, . . . . .	19
PRONOUNS, . . . . .	20
CLASSIFICATION AND INFLECTION OF PRONOUNS, . . . . .	21
PERSONAL PRONOUNS, . . . . .	21
RELATIVE PRONOUNS, . . . . .	22
INTERROGATIVE PRONOUNS, . . . . .	23
RECIPROCAL PRONOUNS, . . . . .	23
POSSESSIVE PRONOUNS, . . . . .	23
DISTRIBUTIVE, DEMONSTRATIVE, AND INDEFINITE PRONOUNS, . . . . .	23
VERBS—CLASSIFICATION, . . . . .	25
CONJUGATION OF VERBS.—VOICES OR FORMS—MOODS OR MODES—	
TENSES—TENSES OF THE INDICATIVE MOOD—TENSES OF THE	
POTENTIAL—TENSES OF THE SUBJUNCTIVE—PARTICIPLES, . . . . .	27-29
CONJUGATION OF THE VERB <i>To be</i> , . . . . .	29
CONJUGATION OF A REGULAR TRANSITIVE VERB, . . . . .	32
SPECIMEN OF A VERB CONJUGATED—NEGATIVELY; INTERRO-	
GATIVELY; NEGATIVELY AND INTERROGATIVELY, . . . . .	38
IRREGULAR VERBS, . . . . .	39

ETYMOLOGY—*continued.*

	Page
ADVERBS, . . . . .	44
COMPARISON OF ADVERBS, . . . . .	46
PREPOSITIONS, . . . . .	47
CONJUNCTIONS, . . . . .	48
INTERJECTIONS, . . . . .	49
DERIVATION OF WORDS, . . . . .	49
I. HISTORY, . . . . .	49
II. COMPOSITION, . . . . .	51
III. SIGNIFICATION, . . . . .	52

SYNTAX, . . . . .	54
NATURE OF SENTENCES, . . . . .	54
CONSTRUCTION OF SENTENCES, . . . . .	58
I. CONCORD OF THE NOMINATIVE AND VERB, . . . . .	58
II. GOVERNMENT OF THE OBJECTIVE CASE, . . . . .	69
III. GOVERNMENT OF THE POSSESSIVE CASE, . . . . .	73
IV. AGREEMENT OF CASE, . . . . .	76
V. ARTICLE AND NOUN, . . . . .	78
VI. ADJECTIVE AND NOUN, . . . . .	82
VII. PRONOUN AND ANTECEDENT, . . . . .	88
VIII. MOODS OF VERBS, . . . . .	94
IX. TENSES OF VERBS, . . . . .	98
X. VOICES OF VERBS, . . . . .	100
OBSERVATIONS ON THE TENSES, . . . . .	101
OBSERVATIONS ON <i>shall, will, should, would</i> , . . . . .	106
XI. ADVERBS, . . . . .	109
XII. PREPOSITIONS, . . . . .	114
XIII. CONJUNCTIONS, . . . . .	123
PUNCTUATION, . . . . .	125
I. THE COMMA, . . . . .	125
II. THE SEMICOLON, . . . . .	130
III. THE COLON, . . . . .	131
IV. THE PERIOD, . . . . .	132
V. INTERROGATION, . . . . .	134
VI. EXCLAMATION, . . . . .	134
VII. THE PARENTHESES, . . . . .	136
VIII. THE DASH, . . . . .	137
IX. QUOTATION MARKS, . . . . .	139
X. THE APOSTROPHE, . . . . .	140
XI. THE HYPHEN, . . . . .	140

	Page
PROSODY, . . . . .	142
VERSIFICATION—MEASURE, . . . . .	143
I. IAMBIC VERSE, . . . . .	144
II. TROCHAIC VERSE, . . . . .	145
III. ANAPÆSTIC VERSE, . . . . .	146
IV. DACTYLIC VERSE, . . . . .	147
V. RHYME, . . . . .	149
COMPOSITION OR STYLE, . . . . .	151
I. LEGITIMATE WORDS, . . . . .	152
II. PHRASEOLOGY, . . . . .	153
III. APPROPRIATE WORDS, . . . . .	157
IV. SELECTION OF WORDS, . . . . .	158
V. CONCISENESS, . . . . .	162
VI. PERSPICUITY, . . . . .	164
VII. UNITY, . . . . .	165
VIII. COMPLEX AND LOOSE SENTENCES, . . . . .	166
IX. LENGTH OF SENTENCES, . . . . .	167
X. ANTITHESIS, . . . . .	168
XI. CLIMAX, . . . . .	169
XII. FIGURES OF SPEECH, . . . . .	170
XIII. RHETORICAL STYLE, . . . . .	172
XIV. POETICAL STYLE, . . . . .	173



# ENGLISH GRAMMAR.

---

## INTRODUCTION.

1. GRAMMAR treats of the principles of language: and, while some general principles are common to all languages, every language has its own particular Grammar.

2. ENGLISH GRAMMAR explains the structure of the English language, and embodies the rules according to which it is spoken and written by the most refined part of the people.

The principal uses of the study of grammar are—To acquaint us with the structure or framework of language in general; to enable us to speak and write our own language correctly and elegantly; to facilitate the learning of *other languages*. We can properly acquire a dead or a foreign language only by studying its grammar, and this we do the more readily if we are acquainted with the grammar of our own.

3. Grammar is usually divided into four parts—Orthography, Etymology, Syntax, and Prosody. Orthography treats of letters, Etymology of words, Syntax of sentences, and Prosody of versification.

We have mentioned these as the popular divisions of grammar. But Orthography is more properly the province of the lexicographer than the grammarian, as a breach of it is not even popularly called bad grammar. So also, only one branch of Etymology—namely, the Inflections of words—is usually included in grammar; Derivation being a separate study. The same may be said of Prosody.

## I.

### ORTHOGRAPHY.

4. ORTHOGRAPHY teaches the forms and uses of LETTERS, including the rules for combining them into syllables and words.

5. Letters are the simplest elements of written language. The English alphabet contains twenty-six:—

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z.

a b c d e f g h i j k l m n o p q r s t u v w x y z.



The same letter has a great variety of forms, both in writing and printing; but those chiefly used in books, are small and capital Roman letters, with Italics occasionally, to distinguish important words. The use of Italics in printing is much less frequent than formerly, and the underlining of words in writing, which has the same effect, is now generally abandoned.

### § CAPITALS.

6. CAPITAL LETTERS must be used in the following positions:—The first place in

I. The first word of every sentence. ‘Despots govern by terror.’

II. The first word of every line in verse. ‘The curfew tolls the knell of parting day.’

III. The first word of a direct quotation. Franklin says: ‘Serve yourself.’

IV. All names of Deity. God, Jehovah, Almighty. And often He, His, Him, when Deity is referred to without being named.

V. All proper substantives and adjectives. His brother Henry speaks German fluently. The French have landed.

VI. Names of days, months, holidays. He came on Christmas, the last Friday of December.

VII. Any leading word. He spoke of the Reformation, the Revolution, and both Rebellions.

VIII. The pronoun I, and the interjection O.

IX. In personification. ‘O Death! where is thy sting?’

7. A letter which by itself represents a full open sound, is called a *vowel*. There are five of these—*a*, *e*, *i*, *o*, and *u*; *w* and *y* are also vowels when they do not begin a word or syllable.

Two vowels coming together form a *diphthong*, or double sound, when they are closely uttered, and yet neither of them is quite lost. The only proper diphthongs in our language are—*eu*, *oi*, *oy*, *ou*, and *ow*. There are many combinations of vowels in English words, in which the sound of one only is heard—as *ea* in *bread*, *ie* in *chief*. These have been called *digraphs*, or *improper diphthongs*. On the other hand, two vowels often come together, but are uttered so distinctly as to form not a diphthong, but two syllables—as in *fact*, *deviate*, *coalesce*, *freation*. The combination of three vowels has been said to compose a *triphthong*, as in *beauty*; but there are no proper triphthongs in English.

8. Those letters which are always found in combination with vowels, are called *Consonants*. There are nineteen besides *w* and *y*, which are consonants when they begin a syllable.

Consonants are divided into five classes, each named from the organs of voice chiefly employed in giving them utterance, or the sounds which they express. For example—*b* is a *labial*, from the lips;

*d* is a *dental*, from the teeth; *r* is a *palatal*, from the palate; *n* is a *nasal*, from the nose; and *s* is a *sibilant*, from the hissing sound made in uttering it.

SYLLABLES.

9. A SYLLABLE consists of one or more vowels, generally modified by one or more consonants taken together to form a single sound, or uttered by one impulse of the voice.

10. A word of one syllable is called a *monosyllable*—*form*; of two, a *dissyllable*—*in-form*; of three, a *trisyllable*—*in-form-er*; of four or more, a *polysyllable*—*in-form-a-tion*, *in-com-pre-hen-si-bil-i-ty*.

11. In writing and printing, it is frequently necessary to divide words. Certain rules and cautions must be carefully observed on such occasions.

I. Never divide words of one syllable—*strength*, *alms*, *farm*.

II. Never separate letters of the same syllable—*un-speak-able*.

III. Divide generally according to pronunciation—*de-light*, *ho-ly*, *ex-ist*, *un-der*, *de-throne*, *ab-stain*, *parch-ment*, *pref-er-able*, *lam-ent-a-tion*.

IV. Divide compounds into their component parts—*lamp-post*, *pen-knife*.

V. Keep the root whole in derivatives—*touch-ing*, *preach-cr*, *lov-est*.

VI. Divide words ending in *tion*, *cious*, *cian*, *sion*, thus—*mo-tion*, *vi-cious*, *mus-i-cian*, *ex-ten-sion*.

Exercise.

Divide the following words into syllables:—*Alegory*, *amicable*, *antiquary*, *assailant*, *acquaintance*, *annihilation*, *applicability*, *botanical*, *beginner*, *brazier*, *burdensome*, *calculate*, *candidate*, *comprehension*, *dissolution*, *diminution*, *deliberative*, *exhaustion*, *equator*, *enormous*, *foliage*, *flexible*, *figurative*, *graduation*, *generosity*, *gesticulation*, *grammarian*, *happiness*, *hermitage*, *honesty*, *intimation*, *ivory*, *juvenile*, *judicature*, *miserable*, *memorandum*, *ornamental*, *notification*, *personification*, *physiologically*, *rhetorically*, *stereotypography*, *representative*.

SPELLING.

12. Spelling is the formation of words by means of letters.

The habit of spelling correctly on paper cannot be so well acquired by the common practice of repeating columns of words, as by constant practice in reading, writing from dictation, copying pieces from good authors, composing and correcting original essays, and performing systematic grammatical exercises. It is, however, of the greatest importance to acquire the habit of correct spelling by every available means; for bad spelling is always a mark of an imperfect education.

Since the earliest efforts at literature, there has been a gradual simplification in the spelling of English words, so that our language is now very different from what it was. This tendency to simplify spelling still continues.

I. *K* at the end of such words as *public* and *music* is now disused.

II. *U* has been dismissed from such words as *inferiour*, *errour*, and *warriour*; but is still generally retained in *honour*, *favour*, and a few others.

III. Words ending in silent *e*, drop it before a vowel augment, and before *y* as a vowel—*cure*, *cur-able*; *take*, *taking*; *fame*, *fain-ous*; *white*, *whit-ish*; *wire*, *wir-y*; *noble*, *nobl-y*; *rose*, *ros-y*; *haste*, *hast-y*. It is changed into *i* before *fy* and *ty*—*pure*, *pur-i-fy*; *active*, *activ-i-ty*; *cave*, *cav-i-ty*. EXCEPTIONS—*Surcely*, *safety*, *duty*.

IV. Words ending in silent *e*, preceded by *c* or *g* soft, retain *e* before *able*, *ous*, and sometimes before *ing*—*peace*, *peace-able*; *charge*, *charge-able*; *courage*, *courage-ous*; *singe*, *singe-ing*. EXCEPTIONS—*Grace*, *gracious*.

V. Words ending in silent *e*, do not generally drop it before such augments or terminations as *ful*, *less*, *ly*, *ment*, *ness*, *some*, *ty*; thus—*waste*, *waste-ful*; *guile*, *guile-less*; *fine*, *fine-ly*. EXCEPTIONS—*Duty*, *truly*, *wholly*, *awful*, *judgment*, *abridgment*, *argument*, &c.

VI. Words in which silent *e* is preceded by *s*, *m*, *v*, or *l*, and followed by *able*, are unsettled: *c. g.*—

Proveable, approvable, moveable, immovable, tameable, blamable.—JOHNSON.  
Proveable, approvable, moveable, immovable, tameable, blamable.—WALKER.  
Proveable, approvable, movable, immovable, tameable, blamable.—KNOWLES.  
Proveable, approvable, movable, immovable, tamable, blamable.—WEBSTER.

Consistency is in favour of Webster's orthography.

VII. Words ending in *y* after a consonant, change the *y* into *i* before all augments, except *ing*, *ish*, and *'s*—*fancy*, *fanci-ful*; *steady*, *stedi-ly*; *holy*, *holi-cr*, *holi-est*; *fancy-ing*, *baby-ish*, *fancy-'s*. EXCEPTIONS—*Brauteous*, *duteous*, *bounteous*.

Certain words are said to be exceptions, such as *dryly*, *dryness*, *shly*, *shyness*, *shyly*, *shyness*. It were better that these words conformed to the rule, and had *i* instead of *y*; but practice says otherwise.

VIII. Words ending in *y* after a vowel, take the augment without change—as *gay*, *gay-ly*; *boy*, *boy-ish*; *joy*, *joy-ous*; *delay*, *delay-ing*, *allay*, *allay-ed*. EXCEPTIONS—*Said*, *paid*, *laid*, *staid*, *daily*.

IX. Words of one syllable ending in a single consonant, preceded by a single vowel, double the consonant before a vowel augment—*shrub*, *shrubby*; *red*, *redder*; *bog*, *boggy*; *gum*, *gummy*; *skin*, *skinny*; *pup*, *puppy*; *star*, *starry*; *knut*, *knotty*. But in words having two final consonants, or two preceding vowels, no doubling takes place; thus—*rock-y*, *milk-y*, *hush-y*, *flesh-y*; *need-y*, *head-y*; *meek-er*, *black-est*.

X. Words of more than one syllable, accented on the final one, ending in a single consonant, preceded by a single vowel, also double the final consonant before a *vowel* augment; as—prefer, preferred, preferring. No doubling takes place before a consonant augment; as—preferment.

XI. Words of the above character, with the accent not on the final syllable, or with a diphthong, do not double the final consonant; as—limit, limited; reveal, revealest.

XII. Words ending in any double letter, except *l*, undergo no change on taking *ness*, *less*, *ly*, or *ful*—crossness, sinlessness, carelessness, successless, grizzly, grossly, carelessly, needlessly, blissful, successful.

XIII. Words ending in *ll* drop one *l* before *ful*, *less*, and *ly*; as—wilful, skillless, fully; but not before *ness*; as—stillness, illness. On this point, dictionaries are at variance.

Smallness, tanness, fulness, illness, fellness, shrillness, stillness.—JOHNSON.

ll	l	l	ll	ll	ll	ll	—WALKER.
ll	l	l	ll	ll	ll	ll	—KNOWLES.
ll	ll	ll	ll	ll	ll	ll	—WEBSTER.

XIV. Words ending in *l* or *ll* are still unsettled, both as simples and compounds.

recall, miscal, comptroll, enrol, control, downfal, downhill, dunghill.—JOHNSON.

ll,	l,	ll,	l,	l,	l,	ll,	ll.—WALKER.
ll,	l,	l,	l,	l,	ll,	ll,	ll.—KNOWLES.
ll,	ll,	ll,	ll,	ll,	ll,	ll,	ll.—WEBSTER.

XV. Words ending in *full*, generally drop one *l* when nouns, and always when adjectives; as—handful, armful, useful, beautiful, dutiful.

### Exercise.

Add *ing* to the following words:—shake, make, tame, shame, place, trace, rejoice, dance, balance, judge, oblige, change, revenge, forge, deluge, breathe.

Add *ish*—brine, swine, drone, white, slave, knave, thief.

... *able*—change, cure, move, tame, charge, remove.

... *ible*—convince, deduce, reduce, sense, fuse, ignite.

... *ous*—globe, membrane, vine, grace, vice, nitre, bile.

... *y*—plague, paste, haste, slate, ease, craze, rope.

... *ty*—scarce, crude, humane, sane, insane, serene.

... *ful*—peace, change, tune, hope, care, rue, awe.

... *less*—grace, life, name, shape, care, cure, cease.

... *ly*—safe, wide, rude, sage, due, true.

... *ment*—advance, commence, engage, refine, judge.

... *ness*—rude, large, like, feeble, lame, ripe, blue.

... *some*—trouble, whole, tire, lone, game.

... *able*—peace, trace, service, damage, manage, change, charge.

... *ous*—outrage, courage, advantage, disadvantage, grace, space.

... *able*—mistake, sale, tame, move, prove, consume, desire, cure, dare, censure, advise, excuse, value, resolve, deceive, dispute.

Add *ing*—lay, delay, flay, play, fancy, study, obey, convey.

... *er* and *est*—shabby, steady, merry, saucy, tidy, hardly.

... *ous* joy, melody, study, calumny, felony, ceremony, plenty, pity, fallacy, duty, acrimony, parsimony.

Add *ful*—fancy, mercy, pity, plenty, bounty, duty.

... *ly*—ready, speedy, sturdy, dry, hungry, easy.

... *y*—shrub, mud, need, reed, wood, word, cloud, fog, pitch, ash, flash, chalk, dusk, meal, coal, hill, cool, beam, gum, room, storm, rain, sleep, sap, sulphur, star.

Add *est*, *s*, *ed*, *ing*, and *er* (or *or*), to each of the following words:—stab, sob, grin, cram, plan, rap, mar, debar, chat, shed, beg, defer, infer, deter, prefer, fret, wet, rig, skim, chip, equip, rub, lum, shun, fit, submit, admit, commit, omit, permit, acquit, rebel, excel, repel, compel, dispel, expel, demur, incur, occur, regret, beset, allot, besot, strut, hem, stem, fulfil, instil, extol, nail, gain, complain, command, pilfer, vex, inherit, libel, model, enamel, counsel, travel, offer, proffer, suffer, murmur, worship, gallop, rivet, paint, heal, clean, sue, boil, spoil, join, look, cool, spout.

Add *ness*—gross, heedless, stiff, gruff, careless.

... *ly*—useless, fearless, remiss, cross, gross, restless.

... *ful*—success, distress, bliss, skill, will.

... *less* or *ly*—skill, hill, chill, shrill, dull.

... *ness*—small, tall, chill, fell, ill, shrill, still, dull, full.

## II.

### ETYMOLOGY.

13. ETYMOLOGY teaches the Classification, Inflection, and Derivation of Words.

#### CLASSIFICATION OF WORDS.

14. The classification of words is the arranging of them into sorts or classes, by putting those of the same kind together.

15. There are in English nine classes of words, called parts of speech—namely, Noun, Article, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, and Interjection.

16. NOUN.—Every object, material or immaterial, has a *name*—such as mountain, river, rose, man, lion, granite; soul, power, wisdom, pain, fear, intellect, success. All these *names*, not the things themselves, are NOUNS.

17. ARTICLE.—The peculiar determinative words *a* or *an* and *the*, are called ARTICLES.

18. ADJECTIVE.—Everything, material or immaterial, is known to us by its *properties* or *qualities*. Thus, we say that grapes are *round, purple, smooth, sweet, juicy, cool, refreshing*. Every word, therefore, that can be placed immediately before

a noun, to denote some **property perceived** in the object, is an **ADJECTIVE**.

19. **VERB**.—Everything *is*, or *does*, or *has* something *done* to it; and every word by which we express that persons or things *are* anything, or *do* anything, or *have* anything *done* to them, is called a **VERB**.

Thus, we speak of *being*, in 'The sky *is* blue,' 'The storm *was* severe;' we speak of *action*, in 'The horse *runs*,' 'The horse *will run*;' we speak of *sustaining an action*, in 'The house *was painted*,' 'The house *is being painted*,' 'The house *will be painted*.'

20. **ADVERB**.—Everything exists, or acts, or is acted upon, at some *time*, or in some *place*, or *manner*. Words expressing the *circumstances* of quality or action, are called **ADVERBS**.

As adjectives express the qualities of nouns, so do adverbs qualify verbs, adjectives, and other adverbs; thus—'The sky *is very* blue,' 'The horse *ran well*,' 'The horse *will soon* run better;' 'The house *was quickly* painted,' 'I *have been there*,' 'You *will go to-morrow*,' 'He *will run down*,' 'Where *does he live*?'

21. **PRONOUN**.—Every noun may have a word used *instead* of it, to avoid repetition, and such words are called **PRONOUNS**.

Thus, 'Miss Thomson presents *her* compliments to Mr Smith, and requests that *he* will have the kindness to return the book of British Costume, *which she* lent *him* last week, as *her* brothers require *it* to aid *them* in their historical lessons.' In this example, the words *she* and *her* stand for Miss Thomson; *he* and *him* for Mr Smith; *which* and *it* for the book; *them* and *their* for brothers.

22. **PREPOSITION**.—Everything exists in or has *relation* to something else; and the word that marks the relation of one thing to another is called a **PREPOSITION**.

Thus, 'My hand *is on* the table,' 'The watch *is in* his pocket,' 'I will go *before* dinner,' 'He will run *to* the house,' 'We live *at* Brighton,' 'This watch *is for* James.' *On*, shews the relation or connection between hand and table; *in*, between watch and pocket; and so on.

23. **CONJUNCTION**.—Every idea can be *joined* to another idea or *separated from* it. Words that express this joining or separation are called **CONJUNCTIONS**.

'Tell *and* Washington were truly great.' 'Neither Alexander nor Caesar *was a* great man.' 'I wish *that* I could see him.'

24. **INTERJECTION**.—Every *emotion*—such as sorrow, fear, surprise, anger, pain—may be indicated by a single word, and such a word is called an **INTERJECTION**.

Such exclamations as *O! Ah! Alas!* are interjections.

**NOTE**.—The above are given as general, but by no means adequate definitions of the different parts of speech. They may suffice, however, as introductory to the fuller explanations afterwards to be given.

*Exercises in Parsing.*

\* **PARSING**, which is distinguishing the different parts of speech in a sentence, and describing their mutual relations, is an indispensable exercise, without understanding which it is impossible to make further progress in the study of Grammar.

1. Point out \* *Nouns* in the following sentences:—Good name in man or woman is the immediate jewel of their souls. Foul practices turn on their authors. The apparel oft proclaims the man. Talkers are not good doers. The empty vessel makes the greatest sound. Suspicion is full of eyes.

2. Point out *Adjectives*:—The mind of prosperous guilt is full of poison. Now fades the glimmering landscape. Sacred history contains a simple, chaste, faithful, impartial, detail of facts. Most romantic writings are miserable rhapsodies or dangerous incentives. The cloud-capped towers, the gorgeous palaces, the solemn temples, the great globe itself, yea, all which it inherits, shall dissolve.

3. Point out *Verbs*:—Fear God. Honour the king. History informs and enlarges the mind. The joys of youth quickly vanish. It hurts a man's pride to say: 'I do not know.' No tree bears fruit in autumn, unless it blossoms in the spring.

4. Point out *Pronouns*:—Thou art the man. I have always preferred cheerfulness to mirth. I know thee well. Still as she spoke, she gathered strength. If you stab us, do we not bleed? I come to bury Cæsar, not to praise him.

5. Point out *Adverbs*:—Often and deeply she sighs. Slowly and sadly we laid him down. Generally speaking, they live quietly. Hear mildly, laugh moderately.

6. Point out *Prepositions*:—My hand was on his shoulder. The flute was in his hand. He went across the river. He ● among his friends. Is he at sea?

7. Point out *Conjunctions*:—Seditions and wars are created by ambition. Some persons sin boldly and deliberately. We must live virtuously or viciously. Henry left the house, but John remained. Study that you may improve.

8. Point out *Interjections*:—Ah! who can tell how hard it is to climb? Ah me! the laurelled wreath that murder wears. Hurrah! the foes are coming. Hark! the drums are beating. O! let me take your hand. Alas! I could not pay the money. Hush! do not speak.

## INFLECTION OF WORDS.

25. Inflection is the alteration, change, or variation to which words are subject, on account of number, gender, case, degree, tense, &c. Thus—boy, boy's, boys'; lady, lady's, ladies, ladies'; child, child's, children, children's; poet, poetess; hero, heroine; who, whom; sweet, sweeter, sweetest; love, loves, lovest; have, having, had; love, loved, loving, &c.

Inflection is not necessarily confined to the end of the word; thus—man, men; mouse, mice; spring, springs.

\* The teacher may direct the pupil to write these sentences, and underline the words to be pointed out.

The English language, in comparison with the Latin, Greek, French, German, and many other languages, has remarkably few inflections. Its general deficiency in this respect is compensated by the use of pronouns, prepositions, and other parts of speech.

26. **NUMBER.**—Nouns, pronouns, and verbs are liable to inflection on account of number. There are two numbers: the Singular, which denotes *one* object; as—boy; and the Plural, *more than one*; as—boys.

27. **GENDER.**—Nouns and pronouns are subject to gender. In English, there are three genders: the Masculine, which denotes the *male* sex; the Feminine, the *female* sex; and the Neuter, whatever is *neither* male nor female; as—man, woman, thing.

28. **CASE.**—Nouns and pronouns are likewise subject to case. There are three cases: the Nominative, denoting the subject of the verb; the Possessive, denoting property or possession in something else; and the Objective, denoting the object of a verb or preposition.

In the sentence: I throw John's ball—*I*, is the subject of the verb *throw*; and *ball*, the object; while *John's* marks the possessor of the ball. *I* is therefore in the nominative case, *John's* in the possessive, and *ball* in the objective.

29. **PERSON.**—There are three Persons: the first, which denotes the speaker; the second, the person spoken to; and the third, the person spoken of. Thus—*I* John saw the city. Be grateful, *ye* children of men. *He* the archangel said.

Pronouns and verbs are varied on account of person; and nouns are seldom used but in the third—that is, when they are spoken of.

30. **DEGREE.**—Adjectives and adverbs are liable to three degrees of comparison—the Positive, Comparative, and Superlative; as—wise, wiser, wisest; soon, sooner, soonest.

31. **MOOD and TENSE.**—These variations belong only to verbs, and will be explained in treating of them.

32. Prepositions, conjunctions, and interjections are subject to no grammatical inflection.

## N O U N S.

### CLASSIFICATION OF NOUNS.

33. There are six kinds of nouns—Common, Proper, Abstract, Collective, Verbal, and Compound.

34. **COMMON NOUNS** denote any of the individuals of a class or kind.

They are called common, because alike applicable to all the individuals in the class. Thus—the noun *river* is common to the Thames, the



Seine, the Tagus, &c., because it can be said of each of them that it is *a river*.

35. **PROPER NOUNS** are the peculiar names or distinguishing titles of persons, places, rivers, nations, languages, ships, months, days, festivals, great events, &c.; as—James, London, Germany, &c.

36. **ABSTRACT NOUNS** are the names of qualities or properties, thought of as distinct from substances; as—purity, whiteness.

They are called abstract, because the idea of a property or quality is thought of as *abstracted* from the thing itself; thus—we see that snow is *white*, paper is *white*, milk is *white*; and we gather or abstract the idea of *whiteness*, which we can employ to express the same quality in another substance. Abstract nouns are the names of *immaterial existences, acts, or states*.

37. A **COLLECTIVE NOUN**, or noun of multitude, in the singular form, expresses a number of individuals.

Thus, *army* is a noun in the singular number, representing a collection of soldiers.

38. **VERBAL NOUNS** are those derived from verbs: they are infinitives or participles used as nouns.

39. **COMPOUND NOUNS** are formed by the union of two or more words; as—workman, guinea-fowl.

Though compound in *form*, they may be ranked in *meaning* under one or other of the five other classes, according to the ideas they convey; generally, they are common nouns.

#### EXAMPLES.

(34.) The first three *men* in the world were a *gardener*, a *grazier*, and a *ploughman*. The *law*, and not the *judge*, condemns the *criminal*. *Men* should be what they seem. Holland is, as it were, one great *meadow*, intersected by *canals*, and traversed by *rows* and *groups* of *trees*.

(35.) *Adam* gave names to all cattle. The Proverbs of *Solomon*, the son of *David*, King of Israel. *Paul* was the great *Apostle* of the *Gentiles*. *Alfred*, King of *England*, died in 901 A.D. *Nicholas*, Emperor of *Russia*, incorporated *Poland* with *Russia* in 1832. *Solomon*, King of Israel, wrote the Book of Proverbs.

(36.) *Economy* is the parent of *integrity*, of *liberty*, and of *ease*; and the beauteous sister of *cheerfulness*, of *temperance*, and of *health*. In the bottle, *discontent* seeks for *comfort*, *cowardice* for *courage*, and *bashfulness* for *confidence*.

(37.) *Napoleon's army* was almost annihilated in *Russia*. The *English navy* is the most powerful in the world. A *flock* of sheep. A *herd* of deer. A *crowd* of people.

(38.) To be good is to be happy. To err is human, to forgive, divine. Ah! then, and there was *hurrying* to and fro, and gathering tears, and *tremblings* of distress; and there were *mad, partings*; and there was *mounting* in hot haste. Drowsy *tinklings* lull the distant fold.

(39.) Education is a preparation for *after-life*. Go, visit it by the *pale moon-light*. His *bugle-horn* he blew. There is none so homely but *loves a looking-glass*. This *master-key* frees every lock.

*Exercise.*

Tell to which of the six kinds each of the following nouns belongs ; or write them, marked as 1, 2, 3, &c., to indicate common, proper, abstract, &c. :—

George, navy, book, generosity, wickedness, king, Belgium, people, army, misery, Paris, dancing, milk-pail, cow, enemy, queen-regent, Thames, pen, gown, singing, man-trap, Edinburgh, London, crowd, number, elegance, mountain, writing, garden, Alps, tree, society, chair, Europe, wisdom, parliament, crab-tree, excellence, field, blackness, Windsor, assembly.

INFLECTION OF NOUNS.—FORMATION OF THE PLURAL.

40. RULE I. The most general rule is, that the plural is formed by adding *s* to the singular ; as—hat, hats ; chair, chairs. But there are particular rules by which this is modified.

RULE II. Words ending in *ch* soft, *sh*, *ss*, *s*, *x*, or *o* after a *consonant*, take *es* instead of *s* only ; as—churches, brushes, kisses, foxes, heroes. But *o* after a *vowel*, takes *s* only ; as—folios.

Exceptions.—*Canto, grotto, junto, portico, quarto, solo, tyro*, take only *s*.

RULE III. Several nouns ending in *f*, or *fe*, form the plural in *ves*—leaf, leaves.

Exceptions.—The following terminations take *s* only :—*oof*, as roofs ; *ief*, as griefs ; *ff*, as muffs ; *rf*, as wharfs ; two ending in *fe*, strifes, fives. Thief makes thieves.

RULE IV. *Y*, after a *consonant*, is changed into *ies*, but *not* after a *vowel* ; thus—glory, glories ; duty, duties ; delay, delays ; valley, valleys.

*Exercise.*

Write or spell the plurals of dog, flash, skirmish, flourish, wish, bush, dress, peeress, loss, moss, cross, chorus, tax, six, box, grenado, bravado, torpedo, indigo, mango, cargo, echo, quarto, nuncio, pistachio, buffalo, sheaf, leaf, loaf, chief, thief, grief, cliff, mastiff, shelf, self, wolf, hoof, scarf, dwarf, life, knife, life, delay, play, ruby, prophecy, fancy, valley, monkey, chimney, body, journey, money, lady, monarch.

IRREGULAR PLURALS.

41. Many nouns do not follow the preceding rules, and are therefore called *irregular* ; thus—

SINGULAR.	PLURAL.	SINGULAR.	PLURAL.
Child,	Children.	Mother-in-law,	Mothers-in-law.
Foot,	Feet.	Aid-de-camp,	Aides-de-camp.
Goose,	Geese.	Daughter-in-	Daughters-in-
Tooth,	Teeth.	law,	law.
Mouse,	Mice.	Cousin-Ger-	Cousins-Ger-
Ox,	Oxen.	man,	man.
Man,	Men.	Son-in-law,	Sons-in-law.
Father-in-law,	Fathers-in-law.	Court-martial,	Courts-martial.

42. The compounds of *man*—namely, *woman*, *alderman*, *foot-man*, *statesman*, &c., form the plural, like the simple word, by changing *a* in the singular into *e* in the plural.

Such names as *Turkomans*, *Mussulmans*, are not compounds of man.

43. Some have double plurals, each having a peculiar signification:—

Genius	{ geniuses...possessors of exalted intellect. Milton and Shakspeare were <i>geniuses</i> .
	{ <i>genii</i> .....fabulous spirits. The <i>genii</i> of the lamp.
Brother	{ brothers...sons of the same parents. Romulus and Remus were <i>brothers</i> .
	{ brethren...members of the same society. My dear <i>brethren</i> .
Penny...	{ pennies.....single coins. Three <i>pennies</i> of George II.
	{ pence.....value or amount. He paid <i>threepence</i> for it.
Die .....	{ dies.....for coining. He cut <i>dies</i> for the new coins.
	{ dice.....for playing. He rattled the <i>dice</i> in the box.
Pea .....	{ peas.....single ones. He put two <i>peas</i> in the pistol.
	{ pease.....collection. He paid for the dish of <i>pease</i> .

44. Some nouns, adopted from Latin, Greek, and other foreign languages, follow their native rules; thus—

- I. *Is* becomes *es*—thesis, theses. Except *apsis*, *cantharis*, &c., which change *is* into *ides*—*apsides*, *cantharides*, &c. *Dervis*, *metropolis*, &c., add *es*—*dervises*, *metropolises*.
- II. *Ec* becomes *ices*; *apex*, *vertex*—*apices*, *vertices*.
- III. *X* becomes *ces*—*appendix*, *appendices*; *calx*, *calces*.
- IV. *A* becomes *a*—*lamina*, *laminæ*. Some add *ta*—*miasma*, *miasmata*.
- V. *Um* and *on* become *a*—*erratum*, *errata*. A few take *s*—*asylum*, *asylums*.
- VI. *Us* becomes *i*—*radius*, *radii*. EXCEPTIONS—*Genus*, *genera*; *corpus*, *corpora*. A few take *es*—*crocuses*, *omnibuses*, &c. Some take either *i* or *es*—*genius*, *genii*, or *geniuses*.
- VII. *Im* is the Hebrew plural—*seraph*, *seraphim*. *Seraphs* and *cherubs* are also correct.

45. Several nouns are used only in the singular. These are principally proper names, names of virtues and vices, arts and sciences, metals, grain, and things that are weighed or measured: as—*London*, *temperance*, *wisdom*, *hatred*, *malice*; *printing*, *poetry*, *music*; *brass*, *iron*, *silver*, *gold*; *barley*, *rye*, *wheat*; *beer*, *bread*, *milk*; *butter*, *honey*, &c.

However, when the different kinds are meant, *wine*, *tea*, *ale*, &c., are, in commercial language, often used in the plural—old *wines*, fine *teas*. So also when particular acts are intended, as—*kindnesses*.

46. Some nouns are used only in the plural; as—*ashes*, *tongs*, *snuffers*, *bellows*, *scissors*, *virtuals*, *billiards*, *wages*, *riches*, *vitals*, *drawers*, *thanks*, *compasses*, *morals*, *nuptials*, *bowels*, *nones*, *ides*, *oats*, *tidings*, *annals*, *kalends*, *breeches*, *colours*

(a flag), entrails, politics, optics, mechanics (the science), statistics, mathematics, antipodes, credenda, minutiae, literati, aborigines, &c.

47. Some nouns have the singular and plural the same; as—dozen, pair, hundred, score, brace, sheep, deer, swine, salmon, apparatus, series, species, &c. Some take *a* or *one* to make the singular; as—a deer, one sheep.

It is wrong to say three *pairs* of shoes, six *dozens* of wine. Yet we use the plural form when there is no word to limit the number; as—he got scores of letters; I saw hundreds of people; you bought dozens of apples.

48. Some nouns with plural terminations are often or always used as singular; as—alms, news, gallows, odds, means, amends, and names of sciences ending in *ics*. Pains, though generally plural, is reckoned singular when preceded by much; as—much pains is necessary.

49. Some nouns with singular terminations have frequently or always plural meanings; as—cattle, swine, fish, cannon, sail, shot, horse, foot, cavalry, &c.

#### EXAMPLES.

(44.) I. On their own *axes* as the planets run. Armed with points, *antitheses*, and puns. The flies *cantharides* are bred of a worm. The *upsides* of these orbits.

II. *Apices* of a flower.—*Fortices* of molten pitch.

III. The cherubim were not intended to be worshipped, they were only *appendices*.

IV. *Nebulae* are clusters of small stars. The *larvæ* of butterflies are extremely small.

V. If these *effluvia* which do upward tend. *Errata* are errors or mistakes in writing or printing.

VI. *Echini* are sea-urchins. *Radii* are straight lines from the centre to the circumference. *Porpuses* have the warm blood and entrails of a hog.

VII. *Cherubim* and *seraphim* continually do cry.

(47.) The *hiatus* itself. Those *hiatus* are at the bottom of the sea. This is the series of perpetual wo. Twelve *species* are enumerated.

(48.) Evil *news* rides fast. This is all the *news* talked of. The *news* was brought. Let a *gallows* be made. *Metaphysics* is that science, &c. *Alms* do deliver. *Alms* is a good gift. He by that means preserves his superiority. Every *means* was lawful. Are there no *means*? No *pains* is taken. With every *odds* thy prowess I defy. There are great *odds*. The very *alms* they receive are the wages of idleness. *Riches* profit not.

(49.) Cattle after their kind. Merino sheep seem to succeed better in Saxony than in Spain. Send us into the swine. Coats, *hosen*, hats. Garter his *hose*. We are not to blame for eating these fish. *Mackarel* are found in many places along the coast. A shower of shot and shells. Thirteen sail of the line. Thrice horse and foot about the fires were led.

*Exercise.*

Change the following into the plural:—Cherub, seraph, teraph. Apex, index, vertex, vortex. Oasis, crisis, ellipsis, synopsis, hypothesis; chrysalis, ephemeris; **marquis**, trellis. Calix, cicatrix, helix, quinceunx, radix, varix; phalanx, **sphinx**. Focus, fungus, nucleus, polypus, fucus, nautilus, &c.; **genus**, corpus, crocus. Arcanum, effluvi-um, medium, stratum; aphelion, automaton. Lamina, larva, macula, nebula, saliva, scoria; lemma, dogma.

## PROPER NOUNS IN THE PLURAL.

50. PROPER NOUNS follow the general rules in forming their plurals—The Hamiltons, the Guises, the Churches, the Ellises, the Rosses, the Knoxes, the Munroes, the Percies, the Henries, the Pompeys, the Jameses.

Many write the plurals of proper names most incorrectly with 's. We have our Marks and Antonies, for which they would give us Mark's and Antony's. Sometimes words in *o* take only *s*.

Usage is still unsettled as to the plural of proper names when preceded by Miss or Mr. Those who pride themselves in accuracy, write the Misses Thompson, not the Miss Thompsons; but this would appear pedantic in ordinary conversation. We generally say, and always write the Messrs Thompson, not the Mr Thompsons, when naming a mercantile firm; we likewise say Thompson Brothers in a similar sense, though, in describing a social meeting, we should say, there were three Mr Thompsons there, as well as three Miss Thompsons.

*Exercise.*

Write the plurals of the following words:—Knox, Percy, Howard, Steel, Jenkin, Plato, Horace, Virgil, Nelson, Alexander, Jervis, Larkins, Harkness, Chalmers, Chambers, Fox, Church, Birch, Ash, William, Henry, Dudley, Lacey, Cassels, Denny, Dikes, Fulton.

## GENDER OF NOUNS.

51. There are *three* ways of distinguishing the masculine from the feminine.

## 1. By a different word; as—

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Bachelor,	Maid, Spinster.	Hart,	Roe."
Beau,	Belle.	Horse,	Mare.
Boar,	Sow.	Husband,	Wife.
Boy,	Girl.	King,	Queen.
Bridegroom,	Bride.	Lad,	Lass.
Brother,	Sister.	Lord,	Lady.
Buck,	Doe.	Man,	Woman.
Bull,	Cow.	Master,	Mistress.
Bullock, Ox, }	Heifer.	Nephew,	Niece.
Steer, }	Hen.	Papa,	Mamma.
Cock,		Ram,	Ewe.

# ETYMOLOGY—NOUNS.

MASCULINE.	FEMININE.	MASCULINE.	FEMININE.
Colt,	Filly.	Sir,	Madam.
Dog,	Bitch.	Sloven,	Slut.
Drake,	Duck.	Son,	Daughter.
Earl,	Countess.	Stag,	Hind.
Father,	Mother.	Swain,	Nymph.
Friar or Monk,	Nun.	Uncle,	Aunt.
Gander,	Goose.	Widower,	Widow.
Gentleman,	Lady.	Wizard,	Witch.

## 2. By a different termination ; as—

Abbot,	Abbess.	Jew,	Jewess.
Actor,	Actress.	Landgrave,	Landgravine.
Administrator,	Administratrix.	Lion,	Lioness.
Adulterer,	Adulteress.	Margrave,	Margravine.
Ambassador,	Ambassadress.	Marquess, }	Marchioness.
Author,	Authoress.	Marquis, }	
Baron,	Baroness.	Mayor,	Mayoress.
Benefactor,	Benefactress.	Patron,	Patroness.
Conductor,	Conductress.	Peer,	Peeress.
Count,	Countess.	Poet,	Poetess.
Czar,	Czarina.	Priest,	Priestess.
Deacon,	Deaconess.	Prince,	Princess.
Duke,	Duchess.	Prophet,	Prophetess.
Electer,	Electress.	Protector,	Protectress.
Emperor,	Empress.	Shepherd,	Shepherdess.
Enchanter,	Enchantress.	Songster,	Songstress.
Executor,	Executrix.	Sorcerer,	Sorceress.
Giant,	Giantess.	Sultan,	{ Sultanness.
Governor,	Governess.		{ Sultana.
Heir,	Heiress.	Testator,	Testatrix.
Hero,	Heroine.	Tiger,	Tigress.
Host,	Hostess.	Traitor,	Traitress.
Hunter,	Huntress.	Viscount,	Viscountess.

## 3. By forming a compound with another word ; as—

Man-servant,	Maid-servant.	He-ass,	She-ass.
Male-child,	Female-child.	He-bear,	She-bear.
Cock-sparrow,	Hen-sparrow.	Turkey-cock,	Turkey-hen.
He-goat,	She-goat.	Pea-cock,	Pea-hen.

52. Some nouns are common to both genders, being either masculine or feminine ; as—parent, child, friend, cousin, &c.

53. Some neuter nouns may be used as masculine or feminine by a figure of speech, called personification. Thus we say of the sun, ‘ *he* is rising ;’ of the moon, ‘ *she* is setting ;’ of a ship, ‘ *she* sails well.’

The following are a few of the nouns most frequently personified in this way :—

MASCULINE.—The sun, time, death, winter, summer, autumn, love, &c.

**FEMININE.**—The moon, religion, virtue (and all particular virtues), the earth, spring, a ship, a state, a city, a country (and all particular countries), the soul, the mind, &c.

In speaking of animals in a general manner, we attribute the masculine sex to some, and the feminine to others, although they really possess both. Thus, the lion, the horse, the ass, the dog, the fox, the eagle, are spoken of as masculine; while the camel, the cat, the hare, the ostrich, are reckoned feminine.

Most of the smaller creatures, with reptiles and fishes, are usually spoken of as neuter. Yet there are some exceptions; and most of those animals that have been made the subject of popular fable, have had a particular gender ascribed to them.

### *Exercise.*

To write the following exercise—*Rule three columns, headed Masculine, Feminine, and Neuter. Then write each of the words in that to which it properly belongs. Opposite each masculine noun supply the corresponding feminine, and opposite each feminine the corresponding masculine. Write common nouns in both columns; and neuters, capable of personification, both in the neuter column, and that of the sex usually ascribed to them.*

Boy, roe, gentleman, bride, aunt, man, sparrow, grave, marchioness, margrave, tree, wife, host, stag, heiress, goose, cousin, prophet, mother, she-goat, widow, cow, duck, doe, buck, ewe, daughter, citizen, maid-servant, friend, earl, madam, hero, czar, Jew, duke, brother, lion, bee, wasp, ant, nightingale, rose, time, soul, shoe, robin, fortune.

### CASES OF NOUNS.

54. In form, the nominative and objective cases of nouns are alike.

55. The possessive singular is formed by adding an apostrophe and *s* to the nominative; as—Nelson's Monument.

56. When the nominative plural ends in *s*, the possessive is formed by adding only an apostrophe; as—On eagles' wings. But if the nominative plural does not end in *s*, the apostrophe and *s* must be supplied; as—the children's flag.

Sometimes when the nominative singular ends in *s*, *ss*, or *ce*, the apostrophe only is added in the possessive; as—Mars' Hill; for goodness' sake; for conscience' sake.

When two or more nouns in the possessive case are closely joined together, the *'s* is annexed only to the last, and understood to the rest; as—Beaumont and Fletcher's plays. But if several words intervene, the *'s* is added to each; as—he took his father's, as well as his mother's advice.

### *Exercise.*

Write the following nouns in the possessive singular:—Arts, tyrant, king, ambition, tempest, heart, sword, grief, rose, sorrow, Spain, earthquake, chieftain, grass, woods, men, women, children.

Write the following in the possessive plural:—Man, woman, child, brother, friend, hero, soldier, sailor, mason, clergyman, teacher, pupil, merchant, boy, horse, lion, tiger, ship, eagle.

## ARTICLES.

Nouns are taken in an extended or limited sense, according as they have or have not limiting or defining words before them.

57. A noun without a limiting word is used in the widest sense, to include the *whole* species; as—*man* is mortal; or it is to be understood indefinitely, as marking *some* or *many*, though not all; as—*there are fishes* that have wings.

58. The article *the* may be placed before either a singular or plural noun; as—*the* book, *the* books; also before an adjective used in the abstract—he studies *the pathetic*; or used instead of a noun—*the brave*.

59. *A* or *an* is generally used only before singular nouns; yet we say—*a* few books, *a* great many sheep.

60. *An* is used before a noun beginning with a vowel or *h* mute; *a* in all other cases; as—*an* ear, *an* hour; *a* bird, *a* heart.

### EXAMPLES.

(57.) *Man* is born unto trouble. The proper study of mankind is *man*. Sweet the hum of *bees*, the voice of *girls*, the song of *birds*. *Land* of brown heath and shaggy wood. *Days*, *months*, *years*, and *ages* shall circle away. By *torch* and *trumpet* fast arrayed.

*Ships* by thousands lay below,  
And *men* in nations—all were his.

(58.) I mean *the steamer* with the red funnel. *The sun* went down. *The moon* o'er a dark cloud shone clear. *The isles* of Greece. *The Pyrrhic dance*. *The Douglas* thus his counsel said. *The Dane* has landed. Weary of his life, he flung it away in battle with *the Turk*. *The Persian's* grave. The present life abounds in *the poetic*. No passion unfolds itself sooner than the love of *the ornamental*. Then shriek'd *the timid*, and stood still *the brave*. This odious fashion is produced by a conspiracy of *the old*, *the ugly*, and *the ignorant*, against *the young* and *beautiful*, *the witty*, and *the gay*.

(59, 60.) *A vulgar incendiary* may destroy in *an hour* a magnificent fabric. *A good word* is *an easy obligation*. *A king* sat on the rocky brow. *A beautiful eye* makes silence eloquent; *a kind eye* makes contradiction *an assent*; *an enraged eye* makes beauty deformed.

## ADJECTIVES.

### CLASSIFICATION OF ADJECTIVES.

61. Adjectives may be divided into eight classes—Common, Proper, Numeral, Distributive, Demonstrative, Indefinite, Verbal, and Compound.

62. COMMON ADJECTIVES denote common qualities; as—sweet, sour, good, bad, great, small.



63. PROPER ADJECTIVES are formed from proper nouns; thus—Socratic, Aristotelian, Baconian, Roman, Irish, Indian.

64. NUMERAL ADJECTIVES express the idea of number in the nouns to which they are joined. There are two kinds of numeral adjectives:—

I. Cardinals; as—one, two, three.

II. Ordinals; as—first, second, third.

65. DISTRIBUTIVE ADJECTIVES refer to the separate individuals of a number. They are—*each, every, either, neither*.

*Each* is generally used when only two objects are mentioned, to denote them both, but separately considered. It can also be applied to a greater number. *Every* denotes all the individuals of a number taken separately, and it always requires more than two. *Either* means one or the other, and ought not to be used when both are included. *Neither* is equivalent to *not either*.

66. DEMONSTRATIVE ADJECTIVES point out specific objects. They are—*this, that*, of which the plurals are respectively *these, those*.

*This* refers to what is near the person speaking; *that* to what is further off. Some grammarians add *yon* and *yonder*, which are used by good authors.

67. INDEFINITE ADJECTIVES refer in a more vague and general manner to the objects spoken of. They are—*many, much, several, few, all, no, some, any, other, another, such, whole, both*.

68. VERBAL OR PARTICIPIAL ADJECTIVES are derived from verbs, and end in *ing* or *ed*, except when irregular. (See List of Irregulars, p. 39.)

69. A COMPOUND ADJECTIVE is formed from two simple words, with an intervening hyphen.

#### EXAMPLES.

(62.) The waters made a pleasant moan. Sleep banks. Busy hum. Genial freshness. Incessant occupation. Unwelcome news. Boyish days. A dreary plain, forlorn and wild. Smooth as monumental alabaster.

(63.) Moorish turrets. Grecian arts. Numidian piles. Portuguese sailors. Turkish apathy. English customs. Ciceronian eloquence. Pindaric odes. French frigates. Fill high the cup with Samian wine. Silent and mournful sat an Indian chief. The Socratic school arose from the Ionic. The first great enterprise was the Argonautic expedition. Roman consuls.

(64.) Ten thousand fleets sweep over thee in vain. And there five noble maidens sat. Man's first disobedience. George the Third. Frowning, smiling for the hundredth time.

(65.) Each shafted oriel glimmers white. Broken lightnings flash from every cloud. Nerve every arm, ~~and~~ every heart inspire. You wrong me, every way you wrong me. Either book will do. The upright judge inclines to neither party. Neither party yielded.

(66.) This world was made for Cæsar. The grave—that home of man.

*That heavy sound breaks in once more. These friends bind me to earth. Those sounds of wo. You fair bands shall merry England claim. You flowery arbours. All Arabia breathes from yonder box.*

(67.) Father of *many* nations. *Many* a time and oft. Carry *much* seed into the field. After *several* victories. Tells of a *few* stout hearts that fought and died. Angels' *visits*, *few* and far between. *Few* years have passed. *All* the men and women merely players. Must I endure *all* this? Touch *all* her chords. No strife between thee and me. Are there *no* means? We landed *some* hundred men, when we found *some* fresh water. *Some* pious drops the closing eye requires. Who will shew us *any* good? *Other* lords have had dominion. *Another* voice than thine, that threat had vainly sounded. *Such* love as thine. The *whole* world. *Both* means have failed.

(68.) *Echoing* thunder. *Inviting* opportunity. *Interesting* story. *Waking* dreams. *Curling* foam and *mingling* flood. *Running* account. *Flourishing* manufactures. *Allotted* time. *Animated* expression. *Departed* heroes. *Accomplished* scholars. A broken heart. A *merited* reproof. An *exalted* character. *Battered* walls.

(69.) *Well-dressed* youths. *Straw-built* shed. *Heart-rending* shriek. *Heart-easing* mirth. *Earth-o'ergazing* hills. *Far-scattered* light. *Seven-hilled* city. *Ill-fated* subjects. *Life-giving* energy. *Self-denying* zeal. *Good-humoured* reply. *Ivy-mantled* tower. *Ivy-crowned* Bacchus.

#### Exercise.

Point out the adjectives in the following sentences, telling to what class each of them belongs, or write them, marked as 1, 2, 3, 4, &c.:—A trembling criminal; a quick-eyed botanist; any person; another day; bloodshot eyes; a running account; all men; much applause; three horses; the fifth century; this region; that river; each heart exulting, and each look resigned; neither party; a raw and gusty day; a beautiful landscape; a hostile army; a Roman consul; Ciceronian eloquence.

#### COMPARISON OF ADJECTIVES.

70. The comparative degree of monosyllabic adjectives is formed by adding *er*, and the superlative by adding *est*, to the positive; as—fair, fairer, fairest.

71. This mode of comparison is also used for a few dissyllables, chiefly those ending in *y*; as—happy, happier, happiest.

If the adjective already ends in *e*, the comparative and superlative require only *r* and *st*; as—wise, wiser, wisest.

If the adjective ends in *y*, this must be changed into *i* before *er* and *est*; as—dry, drier, driest.

Refer also to the Orthographical Rules ix., x., xi. on pp. 4, 5.

72. Adjectives of more than one syllable, with the above exception, express the comparative by prefixing *more*, and the superlative by *most*; as—common, more common, most common.

This is a modern practice. In Milton, for instance, we find *famousest*, *virtuosest*, &c.

## 73. The following are irregular :—

POSITIVE.	COMPARATIVE.	SUPERLATIVE.
Good,	Better,	Best.
Bad, or evil,	Worse,	Worst.
Little,	Less,	Least.
Much or many,	More,	Most.
Far,	Farther or further,	Farthest or furthest.
Near,	Nearer,	Nearest or next.
Late,	Later,	Latest or last.
Old,	Older or elder,	Oldest or eldest.

*Elder* and *eldest* are applied to persons; and, according to the best usage, only in comparing members of the same family. Thus—an *elder* brother, the *eldest* sister; but Wellington was little *older* than Napoleon; the *oldest* street in the town.

Many grammarians object to the addition of comparative and superlative terms when the adjective already expresses the highest degree; as—chief, extreme, universal, perfect, true. Yet some of these forms are found in most languages, and in our own old authors. Not only Bacon, Shakspeare, and Spenser, but Dryden and Addison, use *extremest*; and similar authority exists for *chiefest* and *more perfect*. They are not generally employed, however, by our best modern writers.

Some superlatives end in *most*; and these are not always formed from adjectives in the positive; such are—*nethermost*, *lowermost*, *topmost*, *hindmost*, *undermost*, *upmost*, and *uppermost*; *inmost* and *innermost*, *foremost*, *downmost*, *northmost*, *headmost*, *utmost*, *hithermost*.

A term used to express a very high degree of any quality, without directly comparing the object with any other, is often called the *superlative of eminence*, or *superlative absolute*; as—an *extremely fine* day; a *most beautiful* garden.

On the other hand, a degree somewhat less than the positive may be expressed without direct comparison; as—*saltish*, *rather salt*, *somewhat bitter*. And the lower and lowest degrees may be expressed by prefixing the adverbs *less* and *least*; as—*less useful*, *least useful*. This is sometimes called the comparison of diminution.

*Exercise.*

Write the comparative and superlative of the following:—Thick, narrow, bold, cold, warm, weak, proud, poor, strict, tight, brown, grand, green, strong, broad, stout. Brave, lame, tame, huge, large, ample, pale, stale, austere, fine. Sad, red, fit, hot, grim. Lovely, holy, mighty, gay, ready. Abstemious, abundant, callous, solemn, eventful, perilous, flexible, serious, vigorous, triumphant, modern, tranquil, injurious.

## P R O N O U N S.

A Pronoun has been defined to be 'a word used instead of a noun,' as the term itself would indicate; and this, however, holds good only with reference to one class of them; while of most others, perhaps the best description is, that they suggest or enable us to recognise an object which is not either named or described, although they can by no means be said to stand *instead of* the nouns that would name it.

Happily they are so few, that they may be enumerated under various heads, and easily recognised by the student individually, without the application of definitions.

# CLASSIFICATION AND INFLECTION OF PRONOUNS.

74. There are eight classes of Pronouns; namely—Personal, Relative, Interrogative, Reciprocal, Possessive, Distributive, Demonstrative, and Indefinite.

## PERSONAL PRONOUNS.

75. The Personal Pronouns are—I, thou, he, with their inflections of gender, number, and case, thus—

	SINGULAR.			PLURAL.		
	Nom.	Poss.	Obj.	Nom.	Poss.	Obj.
First Person,	I,	my,	me.	We,	our,	us.
Second,	Thou,	thy,	thee.	Ye, you,	your,	you.
Third,	Mas. He,	his,	him.	They,	their,	them.
	Fem. She,	her,	her.			
	Neut. It,	its,	it.			

*Thou* is seldom used, except in addressing the Deity.

*You* is now employed both as the singular and plural of the second person. *Ye* is the old form of the nominative plural.

*We* is often used instead of *I* by authors, public speakers, and sovereigns. In order to avoid the appearance of egotism, *I* ought to be used as little as possible in literary composition.

76. A *reflective form* is obtained for the personal pronouns, in the nominative and objective cases, by adding *self* or *selves* to the possessive of the first and second persons, and to the objectives of the third person.

	SINGULAR.	PLURAL.
1.	Myself,	Ourselves.
2.	{ Thyself, } { Yourself, }	Yourselves.
3.	{ Himself, } { Itself, }	Themselves.

Thus—I hurt *myself*. In poetry, the simple pronoun is sometimes used reflectively—He who hath bent *him* o'er the dead.

77. An *emphatic form* is obtained for the possessive case by adding *own* after the personal pronoun; as—my own book.

By giving *my, thy, his, her, its, our, your, their*, as the possessive cases of the personal pronouns, we intend that wherever a possessive is followed by a noun, it should be considered as a personal pronoun in the possessive case. This appears more strictly analogical and less confusing than to enumerate them as possessive pronominal adjectives, or possessive adjective pronouns. Thus, in the sentence—Call Jane: *this is her pen*—it is obvious that *her* stands strictly for *Jane's*, which

is a noun in the possessive case. If we say—the pen is *hers*, the word *hers* stands for the pen as well as its possessor, and may fitly be termed a possessive pronoun for the sake of distinction. See the notes on page 24.

*Mine* and *thine* were formerly used for *my* and *thy* before a vowel or a mute; as—*Mine* eye; *thine* heir.

### RELATIVE PRONOUNS.

78. The Relative Pronouns are—who, which, that, what, and as.

They have been said to be relative, because they relate more closely than other pronouns to the words for which they stand. We question the accuracy of this distinction, and would prefer describing them as having a peculiarly *connective* nature; for which reason we would denominate them *connective* or *conjunctive* pronouns, were it not a violation of the established usage.

79. *Who* relates to persons, and to inferior animals if spoken of as human beings, as in fable; thus—the man *who* speaks; a stag *who* came to the river, said to himself, &c.

80. *Which* relates to inferior animals and things without life; as—the dog *which* barks; the book *which* was lost.

81. All relative pronouns are alike in both numbers; but *who* and *which* are thus inflected:—

#### *Singular and Plural.*

MASC. AND FEM.

*Nom.* Who.

*Pos.* Whose.

*Obj.* Whom.

#### *Singular and Plural.*

NEUTER.

*Nom.* Which.

*Pos.* Whose.

*Obj.* Which.

82. *That* refers both to persons and things, and is used instead of *who* or *which* in certain circumstances. (See Syntax, Rule X., p. 91.)

The relative *that* may always be distinguished from the demonstrative pronoun, and also from the conjunction, by its admitting of being changed into *who* or *which* without violating the sense.

83. *As*, generally, a conjunction, is a relative when it follows *such*—*such as* do well.

84. *What* is a compound relative, including both the relative and its antecedent, being equivalent to *that which*, or *the thing which*—this is *what* I wanted that is—the *thing which* I wanted.

85. *Ever* is compounded with *who*, *which*, and *what*, to form a kind of indefinite relative. These are still in good use—*whorver* expects this; *whichever* road you take; *whatsoever* is, is right; but *whoso*, *whosoever*, *whatsoever*, and *whichsoever*, are now inelegant.

*Which*, formerly took the definite article *the* after a preposition: 'in *the which* ye also walked some time.' It was also used as a kind of adjective in a manner not now admitted—'*which* things are aff allegory.' Yet we retain a not very dissimilar mode of employing both *which* and *what*—I know not *which* book to choose; he did not say *what* kind of horse he wanted. *Which* and *what* in this application might perhaps properly be classed with the indefinite adjectives—*some*, *any*, *such*, &c.

#### INTERROGATIVE PRONOUNS.

86. The Interrogative Pronouns are—who, which, and what. Though the same in form as the relatives, they are quite unlike as to their use.

87. *Who* is applied to persons, and is inflected like the relative who—*who* told you so? *whose* is this book? to *whom* shall I apply?

88. *Which*, as an interrogative, is applied both to persons and things when it is used to ask which individual of a known class or number is the object inquired about—*which* (thing) shall I take? *which* of you did this?

*Whether* was formerly used for this purpose—'Whether of them twain did the will of his father?'

89. *What* is used with reference to things in the same indefinite manner as *who* is to persons—*what* shall I say? *what* do you want?

*What* is often used as a simple exclamation, rather than an interrogation, though perhaps forming part of a question; as—What! are you here?

#### RECIPROCAL PRONOUNS.

90. Reciprocal Pronouns are those used to denote the action of different agents on each other. They are—each other, and one another; as—they struck *each other*; *each* took the *other* by the hand; love *one another*.

#### POSSESSIVE PRONOUNS.

91. The Possessive Pronouns are—mine, thine, his, hers, its, ours, yours, theirs, own. They are not followed by nouns, but stand for them—(see p. 21); as—this pen is *mine*, and that book is *yours*; is it *his* or *hers*?

#### DISTRIBUTIVE, DEMONSTRATIVE, AND INDEFINITE PRONOUNS.

92. The Distributive Pronouns are—each, either, neither.

93. The Demonstrative Pronouns are—this, that, with their plurals—these, those; perhaps also—former, latter, such, and the same.

94. The Indefinite Pronouns are—none, any, many, few, all, much, whole, some, both, one, other, another. The last three have possessive cases like nouns.

Most of these pronouns are the same in form as the terms already mentioned as distributive, demonstrative, and indefinite adjectives; but they are often so different in their application, that it is better to call them pronouns, when they are not prefixed to nouns either expressed or obviously understood.

Murray introduced much confusion and inaccuracy into this subject by calling these *adjective pronouns*, and laying down the rule that every adjective pronoun is followed by a noun expressed or understood; while some later grammarians, perceiving the incongruity of a pronoun standing adjectively *before* a noun rather than *instead* of it, have called these terms *pronominal adjectives*. But the fact is, that they are not in every case followed by a noun expressed or understood; and when they are not, they cannot be regarded as adjectives, nor always as adjective pronouns. For instance, in the sentence—The first opportunity was *that* of the prince's death: *that*, obviously stands for *the opportunity*, and does not suggest that *opportunity* is understood after it. The only good on earth was pleasure—not to follow *that* was sin: *that*, stands for *pleasure*; and the sense would be quite altered if *pleasure* were expressed after it. So also in the sentence—I looked for some pears, but there were none: *none*, stands for *no pears*, but we cannot possibly express *pears* after it. This case is exactly paralleled with that cited in the note under 77, respecting *hers* standing for *her pen*, or *Jane's pen*, and decides that as *none* can only be a pronoun indefinite, so *mine*, *thine*, &c., should be classed as pronouns possessive.

On the other hand, when distributive, demonstrative, or indefinite terms are prefixed to nouns, they are strictly adjective in their nature and use; and it is difficult to say what there is pronominal about them. Some of them, indeed, cannot be used without a noun following. The student is recommended carefully to compare both the lists and the following exemplifications of distributives, demonstratives, and indefinites used as pronouns, with those given on page 18, as adjectives.

#### EXAMPLES.

(92.) *Each* of them sat on his throne. To *each*, to all, a kind good-night. I will take *either*; but you shall have *neither*.

(93.) They say the man is dead, but *this* is not correct. *These* are thy toys. The earliest known epic is *that* of Homer. Whatever is, is best, I believe *that*. The books are like *those* which you bought. You have finished the page; *that* will do. Wellington and Napoleon were both great generals; but the *former* conquered the *latter*. There was no retirement more absolutely *such* than ours. *That* we may obtain forgiveness of the same.

(94.) *Many* are called, but *few* are chosen. The *many* rend the skies with loud applause. *Much* may be said on both sides. *All* is lost, save honour. We conceded *all* he desired. *There* is society where *none* intrudes. *Any* of them will go. *One* may be little the wiser. After *all*, I think I will go. The *one* puts his sickle into the *other's* harvest. One man's anguish is *another's* sport. They took the *whole*. Here is an apple and an orange; you may have *both*. In vain, alas! in vain, ye gallant *few*. *One's* own interest demands it.

*Exercise.*

Point out the pronouns, and the class to which each belongs:—One is here, another there. All is well. Mine be the friend. My own brother. Not for himself. His cheek is pale. I choose neither. He gives one to each. I love him, and he loves me. What are you doing? Ye know not what you ask. Which is the way? Who did that? Whichever road you take. Whoever judges thus. To whom will you give it? Whatever you say. Such confidence as represses curiosity. The house which is my property. Take we no note of them. There is none. In each other's countenance. Taunting each other. They ruin themselves. The best that I know. 'Tis mine, 'tis yours. Men in nations, all were his. If any, speak, for him have I offended.

VERBS.

CLASSIFICATION OF VERBS.

95. Verbs are—Neuter, Intransitive, Transitive, or Auxiliary.

96. NEUTER or SUBSTANTIVE verbs are those expressing existence only; as—*to be*.

97. INTRANSITIVE verbs are those which express action without any object immediately affected by it; as—*to walk, to run*. They are called *intransitive* verbs, because the action does not pass over to an object.

98. TRANSITIVE verbs are those which express action which passes over to an object; as—*to strike, to punish*. They are called *transitive* or *active* verbs, because they have an immediate object; that is, we must strike *something*, or punish *somebody*.

99. AUXILIARY verbs are those which are used to form the voices, moods, tenses, &c., of other verbs, but do not by themselves express either being or action; as—*shall, will, may, might*. They are called *auxiliary*, because their office is to assist in conjugating others.

100. The following verbs, in their various moods, tenses, numbers, and persons, are used as auxiliaries—be, have, do, will, may, can, shall, must, let; to which may now be added *get*.

Some of these, as—be, have, do, and get, are often also principal verbs, which may be conjugated separately. In such cases, though the same in form as the auxiliaries, they convey distinct and independent ideas.

101. The verb *TO BE* is used throughout all its moods and tenses to form the passive voice (see 114), by adding the past participle of a transitive verb; as—he was beaten. In connection with a present participle, it forms a progressive tense; as—I am writing.

102. HAVE and HAD are used to mark relative past time;



*have* marking a relation to the present, and *had* to some past time. I *have* spoken—that is, before now; I *had* spoken—that is, previous to some past time referred to.

103. DO and DID are used for—

- I. Emphasis—You *do* know it. You *did* say so.
- II. Interrogation—*Do* you know? *Did* you say?
- III. Negation—You *do* not know. You *did* not say.

104. SHALL and WILL are used to form future tenses, which are employed—

- I. To foretell, promise, or threaten—You *shall* know. I *will* reward you.
- II. To command what is to be done—Thou *shalt* love thy neighbour as thyself.

For the respective uses of *shall* and *will*, see observations more at large on page 106, &c.

105. WOULD is used to express—

- I. The past of *will*—They *would* not go. They *would* do it in spite of me. He said it *would* rain.
- II. Past habits—He *would* sit reading for hours.
- III. Present or future willingness conditionally—He *would* go now, if he could. You *would* do it for a shilling. *Would* that I were free! I *would* that it were so.

106. SHOULD is used to express—

- I. The past of *shall*; that is, something that was future—I thought I *should* have died.
- II. Future contingency—If he *should* come, what shall I do?
- III. Modest opinion—I *should* think so. I *should* say you paid too much.
- IV. Duty—I know I *should* go.

*Ought* is a stronger form of expressing duty—I *ought* to go. Some grammarians rank it as an auxiliary; but as it always governs an infinitive, it should be considered a separate verb. (See Syntax, page 94, section 300.)

107. MAY belongs to the potential mood, and implies—

- I. Liberty—You *may* go.
- II. Possibility—They *may* come yet, though it is late.
- III. Purpose—He writes rapidly, that he *may* finish in time.
- IV. Wish—*May* you be happy!

108. MIGHT has the same uses as *may*, but it is used after the *past* tense, expressed or understood. Whereas *may* is employed after the *present*, *future*, and *perfect*—He *went* that he *might* see. *Might* is also used after a present tense, when doubt is expressed—I *am* sure he *might* go, if he liked. I think he

*might pay* the sum. *Might have* shews past opportunity—I knew, when he paid me, that I *might have* had the money year before.

109. CAN expresses—

- I. Power—He *can* lift the load.
- II. Possibility—*Can* these things be?

110. COULD is used to express—

- I. The past of *can*—He *could* not walk yesterday.
- II. Present power conditionally—He *could* to-day if he would.

111. MUST denotes necessity—You *must* confess.

112. LET is used as a sign of the imperative—

- I. To permit—*Let* him retire.
- II. To entreat—*Let* me go.

113. GET is now in good use, as an auxiliary in passive forms—*To get* dressed.

## CONJUGATION OF VERBS.

### VOICES OR FORMS OF THE VERB.

114. Every transitive verb may be used in two forms—usually called the *active* and *passive* voices.

115. The *active* expresses that the agent, subject, or nominative does the action to another—‘*I punish him.*’

116. The *passive* shews that the subject suffers or sustains the action from another—‘*He is punished by me.*’

Intransitive verbs have no passive voice ; for as the action is confined to the agent, and as therefore no object is acted on, there is clearly no need of a form to express the object as a subject suffering.

### MOODS OR MODES OF THE VERB.

117. There are generally reckoned five moods—

118. The *infinitive*, which represents the verb in a general manner, unlimited by number or person, and has the word *to* expressed or understood before it ; as—*to hope*.

119. The *indicative*, which indicates, asserts, or declares something concerning its subject ; as—I *hope*.

120. The *imperative*, which commands, entreats, or permits ; as—*hope on, hope ever*.

121. The *potential*, which expresses what is possible, probable, or necessary, by prefixing *may, can, must, might, could, would, or should* ; as—I *may hope*.

122. The *subjunctive*, which expresses what is not actually the case, but is supposed or desired. It is generally preceded by the conjunction—*if, though, lest, till, or that* ; as—*though I hope*.

It does not follow, however, that every verb preceded by these conjunctions is in the subjunctive mood. See page 95, section 306.

#### EXAMPLES.

(118.) He continued *to speak*. They saw him *(to) enter*. *To be* good is *to be* happy. The verb *to write* is active or transitive.

(119.) Old men *forget*. Cæsar *loved* me.

(120.) *Go*, mark him well. *Lend* me your ears. *Let* him write.

(121.) *I may go*. Greece *might* still be free. He *can come*. *I must pause*.

(122.) *If he be killed*, we shall perish. Oh, *that they were* wise ! Love not sleep, *lest thou come* to poverty. *Though he fall*, he shall not be utterly cast down.

#### TENSES OF VERBS.

123. Tense or time is *present*, *past*, and *future*; but these divisions admit of considerable modification, so that at least six tenses are generally enumerated. In English, the past tense only is formed by a change in the verb itself, but all the rest by the combination of auxiliaries with either the root of the principal verb, or one of its participles.

#### TENSES OF THE INDICATIVE MOOD.

124. There are generally reckoned six tenses in the indicative mood :—

The Present ..... I write, or do write.

... Past ..... I wrote.

... Perfect ..... I have written.

... Pluperfect..... I had written.

... Future..... I shall or will write.

... Future Perfect..... I shall have written.

Besides the progressive forms, which express shades of difference in the time—I am writing, I was writing, &c.

#### TENSES OF THE POTENTIAL MOOD.

125. The four tenses usually attributed to the potential mood are—

The Present, .. I may, can, or must write.

... Past, .. I might, could, would, or should write.

... Perfect, .. I may or can have written.

... Pluperfect, I might, could, would, or should have written.

With the progressive forms—I may be writing, &c.

#### TENSES OF THE SUBJUNCTIVE MOOD.

126. The Subjunctive Mood has two tenses—

The Present, If I write, if I be writing, if I do write.

... Past, If I wrote, if I were writing, if I did write.

PARTICIPLES.

127. Participles receive their name from *participating*, or sharing the nature of a verb with that of an adjective or noun. There are two participles—namely, the *present* and the *past*.

128. The Present Participle is formed by adding *ing* to the infinitive; as—touch, *touching*; hope, *hoping*.

129. The Past Participle is generally formed from the verb by adding *d* or *ed* to the present infinitive; thus—love, *loved*; exalt, *exalted*. There are about one hundred and eighty verbs that do not follow this law, and they are called *irregular*.

These participles are chiefly used with auxiliaries, to form various tenses of principal verbs; but they are sometimes employed alone, as in the following

EXAMPLES.

*Seeing him pass, I called him in. John being in the way, was sent home. Having determined to sail, we entered a ship. Alexander, resolved to conquer the Persians, set out on his march. Each heart exulting, and each look resigned.*

*Youth wasted, mind degraded, honour lost.  
The cobbler apron'd and the parson gown'd,  
The friar hooded, and the monarch crown'd.*

CONJUGATION OF THE VERB TO BE.

PRINCIPAL PARTS.

*Present Infinitive, Past Indicative, Present Participle, Past Participle,*  
To be. was. being. been.

INDICATIVE.

PRESENT.	
SINGULAR.	PLURAL.
1. I am.*	1. We are.
2. Thou art.	2. You are.
3. He is.	3. They are.

\* In old writers, we have still the form of the present—

SINGULAR.	PLURAL.
I be.	We be.
Thou beest	You be.
He be.	They be.

And in the past tense—Thou wert.

EXAMPLES.

There be many wide counties in Ireland.—SPENSER. If thou beest Stephano.—SHAKS. If thou beest he.—MILTON.  
Before the heavens thou wert.—MILTON. Remember what thou wert.—DRYDEN. All this thou wert.—POPE. Thou, Stella, wert no longer young.—SWIFT.

## INDICATIVE.

## PAST.

SINGULAR.	PLURAL.
1. I was.	1. We were.
2. Thou wast.*	2. You were.
3. He was.	3. They were.

## PERFECT.

SINGULAR.	PLURAL.
1. I have been.	1. We have been.
2. Thou hast been.	2. You have been.
3. He has been.	3. They have been.

## PLUPERFECT OR PRIOR-PAST.

SINGULAR.	PLURAL.
1. I had been.	1. We had been.
2. Thou hadst been.	2. You had been.
* 3. He had been.	3. They had been.

## FUTURE.

Shall, will.

SINGULAR.	PLURAL.
1. I shall be.	1. We shall be.
2. Thou shalt be.	2. You shall be.
3. He shall be.	3. They shall be.

## FUTURE PERFECT.

Shall, will, have.

SINGULAR.	PLURAL.
1. I shall have been.	1. We shall have been.
2. Thou shalt have been.	2. You shall have been.
3. He shall have been.	3. They shall have been.

## POTENTIAL.

## PRESENT.

May, can, or must.

SINGULAR.	PLURAL.
1. I may be.	1. We may be.
2. Thou mayst be.	2. You may be.
3. He may be.	3. They may be.

\* See note, preceding page.

POTENTIAL.

PAST.

Might, could, would, or should.

SINGULAR.	PLURAL.
1. I might be.	1. We might be.
2. Thou mightst be.	2. You might be.
3. He might be.	3. They might be.

PERFECT.

May, can, must have.

SINGULAR.	PLURAL.
1. I may have been.	1. We may have been.
2. Thou mayst have been.	2. You may have been.
3. He may have been.	3. They may have been.

PLUPERFECT OR PRIOR-PAST.

Might, could, would, or should have.

SINGULAR.	PLURAL.
1. I might have been.	1. We might have been.
2. Thou mightst have been.	2. You might have been.
3. He might have been.	3. They might have been.

SUBJUNCTIVE.

PRESENT.

SINGULAR.	PLURAL.
1. If I be.	1. If we be.
2. If thou be.	2. If you be.
3. If he be.	3. If they be.

PAST OR HYPOTHETICAL.

SINGULAR.	PLURAL.
1. If I were.	1. If we were.
2. If thou wert.	2. If you were.
3. If he were.	3. If they were.

IMPERATIVE.

Be; be thou; do thou be.  
 Be; be you; do you be.  
 Let me be; let him be.  
 Let us be; let them be.

INFINITIVE.

*Present,*                      *Perfect,*  
 To be.                      To have been.

PARTICIPLES.

*Present,*                      *Past,*                      *Perfect,*  
 Being.                      Been.                      Having been.

## CONJUGATION OF A REGULAR TRANSITIVE VERB.

## ACTIVE VOICE.

## PASSIVE VOICE.

## INDICATIVE MOOD.

## PRESENT.

SINGULAR.		SINGULAR.
1. I move.		1. I am moved.
2. Thou movest.		2. Thou art moved.
3. He moves.		3. He is moved.
PLURAL.		PLURAL.
1. We move.		1. We are moved.
2. You move.		2. You are moved.
3. They move.		3. They are moved.

## (EMPHATIC FORM.)

SINGULAR.
1. I do move, &c.

## (PROGRESSIVE FORM.)

SINGULAR.		SINGULAR.
1. I am moving, &c.		1. I am being or getting moved, &c.*

## PAST.

SINGULAR.		SINGULAR.
1. I moved.		1. I was moved.
2. Thou movedst.		2. Thou wast moved.
3. He moved.		3. He was moved.
PLURAL.		PLURAL.
1. We moved.		1. We were moved.
2. You moved.		2. You were moved.
3. They moved.		3. They were moved.

## (EMPHATIC FORM.)

SINGULAR.
1. I did move, &c.

## (PROGRESSIVE OR IMPERFECT.)

SINGULAR.		SINGULAR.
1. I was moving, &c.		1. I was being moved, &c.

\* Till within the last few years, the progressive form of the active voice was used alike for the passive; thus—the house *is building*; the man *was dressing*, though another was dressing him. The forms, *is being built*, *was being or getting dressed*, are now coming into good use, and are therefore given in this paradigm of conjugation.

ACTIVE VOICE.

PASSIVE VOICE.

INDICATIVE MOOD.

PERFECT.

SINGULAR.

1. I have moved.
2. Thou hast moved.
3. He has moved.

PLURAL.

1. We have moved.
2. You have moved.
3. They have moved.

SINGULAR.

1. I have been moved.
2. Thou hast been moved.
3. He has been moved.

PLURAL.

1. We have been moved.
2. You have been moved.
3. They have been moved.

(PROGRESSIVE FORM.)

SINGULAR.

1. I have been moving, &c.

SINGULAR.

1. I have been getting moved, &c.

PLUPERFECT.

SINGULAR.

1. I had moved.
2. Thou hadst moved.
3. He had moved.

PLURAL.

1. We had moved.
2. You had moved.
3. They had moved.

SINGULAR.

1. I had been moved.
2. Thou hadst been moved.
3. He had been moved.

PLURAL.

1. We had been moved.
2. You had been moved.
3. They had been moved.

(PROGRESSIVE FORM.)

SINGULAR.

1. I had been moving, &c.

SINGULAR.

1. I had been getting moved, &c.

FUTURE.

SINGULAR.

1. I shall or will move.
2. Thou shalt or wilt move.
3. He shall or will move.

PLURAL.

1. We shall or will move.
2. You shall or will move.
3. They shall or will move.

SINGULAR.

1. I shall or will be moved.
2. Thou shalt or wilt be moved.
3. He shall or will be moved.

PLURAL.

1. We shall or will be moved.
2. You shall or will be moved.
3. They shall or will be moved.

(PROGRESSIVE FORM.)

SINGULAR.

1. I shall or will be moving, &c.

SINGULAR.

1. I shall or will be getting moved, &c.



## ACTIVE VOICE.

## PASSIVE VOICE.

## INDICATIVE MOOD.

## FUTURE PERFECT OR PRIOR FUTURE.

SINGULAR.	SINGULAR.
1. I shall or will have moved.	1. I shall or will have been moved.
2. Thou shalt or wilt have moved.	2. Thou shalt or wilt have been moved.
3. He shall or will have moved.	3. He shall or will have been moved.
PLURAL.	PLURAL.
1. We shall or will have moved.	1. We shall or will have been moved.
2. You shall or will have moved.	2. You shall or will have been moved.
3. They shall or will have moved.	3. They shall or will have been moved.

## (PROGRESSIVE FORM.)

SINGULAR.
1. I shall or will have been moving, &c.

## POTENTIAL MOOD.

## PRESENT.

SINGULAR.	SINGULAR.
1. I may, can, or must move.	1. I may, can, or must be moved.
2. Thou mayst, canst, or must move.	2. Thou mayst, canst, or must be moved.
3. He may, can, or must move.	3. He may, can, or must be moved.
PLURAL.	PLURAL.
1. We may, can, or must move.	1. We may, can, or must be moved.
2. You may, can, or must move.	2. You may, can, or must be moved.
3. They may, can, or must move.	3. They may, can, or must be moved.

## (PROGRESSIVE FORM.)

SINGULAR.	SINGULAR.
1. I may, can, or must be moving.	1. I may, can, or must be getting moved.

ACTIVE VOICE.

PASSIVE VOICE.

POTENTIAL MOOD.

PAST.

SINGULAR.	SINGULAR.
1. I might, could, would, or should move.	1. I might, could, would, or should be moved.
2. Thou mightst, couldst, wouldst, or shouldst move.	2. Thou mightst, couldst, wouldst, or shouldst be moved.
3. He might, could, would, or should move.	3. He might, could, would, or should be moved.
PLURAL.	PLURAL.
1. We might, could, would, or should move.	1. We might, could, would, or should be moved.
2. You might, could, would, or should move.	2. You might, could, would, or should be moved.
3. They might, could, would, or should move.	3. They might, could, would, or should be moved.

(PROGRESSIVE FORM.)

SINGULAR.	SINGULAR.
1. I might, &c., be moving.	1. I might, &c., be getting moved.

PERFECT.

SINGULAR.	SINGULAR.
1. I may, can, or must have moved.	1. I may, can, or must have been moved.
2. Thou mayst, &c., have moved.	2. Thou mayst, &c., have been moved.
3. He may have moved.	3. He may have been moved.
PLURAL.	PLURAL.
1. We may have moved.	1. We may have been moved.
2. You may have moved.	2. You may have been moved.
3. They may have moved.	3. They may have been moved.

(PROGRESSIVE FORM.)

SINGULAR.	SINGULAR.
1. I may, &c., have been moving.	1. I may, &c., have been getting moved.

PLUPERFECT.

SINGULAR.	SINGULAR.
1. I might, &c., have moved.	1. I might, &c., have been moved.
2. Thou mightst have moved.	2. Thou mightst have been moved.
3. He might have moved.	3. He might have been moved.

## ACTIVE VOICE.

## PASSIVE VOICE.

## POTENTIAL MOOD.

## PLUPERFECT.

## PLURAL.

1. We might have moved.
2. You might have moved.
3. They might have moved.

## PLURAL.

1. We might have been moved.
2. You might have been moved.
3. They might have been moved.

## (PROGRESSIVE FORM.)

## SINGULAR.

1. I might, &c., have been moving.

## SINGULAR.

1. I might, &c., have been getting moved.

## SUBJUNCTIVE MOOD.

## PRESENT.

## SINGULAR.

1. If I move.
2. If thou move.
3. If he move.

## SINGULAR.

1. If I be moved.
2. If thou be moved.
3. If he be moved.

## PLURAL.

1. If we move.
2. If you move.
3. If they move.

## PLURAL.

1. If we be moved.
2. If you be moved.
3. If they be moved.

## (PROGRESSIVE FORM.)

## SINGULAR.

1. If I be moving.

## SINGULAR.

1. If I be getting moved.

## (EMPHATIC FORM.)

## SINGULAR.

1. If I do move.

## PAST.

## SINGULAR.

1. If I moved.
2. If thou moved.
3. If he moved.

## SINGULAR.

1. If I were moved.
2. If thou wert moved.
3. If he were moved.

## PLURAL.

1. If we moved.
2. If you moved.
3. If they moved.

## PLURAL.

1. If we were moved.
2. If you were moved.
3. If they were moved.

## (PROGRESSIVE FORM.)

## SINGULAR.

1. If I were moving.

## SINGULAR.

1. If I were being (or getting) moved.

ACTIVE VOICE.

PASSIVE VOICE.

SUBJUNCTIVE MOOD.

IMPERATIVE.

<p><small>SINGULAR.</small> 2. Move, move thou, do thou move.</p>	<p><small>SINGULAR.</small> 2. Be moved, be thou moved, do thou be moved.</p>
<p><small>PLURAL.</small> 2. Move, move ye, do ye move.</p>	<p><small>PLURAL.</small> 2. Be moved, be ye moved, do ye be moved.</p>

INFINITIVE.

<p><small>PRESENT.</small> To move.</p>	<p><small>PRESENT.</small> To be moved.</p>
---	---

(PRESENT PROGRESSIVE.)

<p>To be moving.</p>	<p>To be getting moved.</p>
----------------------	-----------------------------

PERFECT.

<p>To have moved.</p>	<p>To have been moved.</p>
-----------------------	----------------------------

(PERFECT PROGRESSIVE.)

<p>To have been moving.</p>	<p>To have been getting moved.</p>
-----------------------------	------------------------------------

PARTICIPLES.

PRESENT.

<p>Moving.</p>	<p>Being moved.</p>
----------------	---------------------

PAST.

<p>Moved.</p>	<p>Been moved.</p>
---------------	--------------------

PERFECT.

<p>Having moved.</p>	<p>Having been moved.</p>
----------------------	---------------------------

(PERFECT PROGRESSIVE.)

<p>Having been moving.</p>	<p>Having been getting moved.</p>
----------------------------	-----------------------------------

## SPECIMEN OF A VERB CONJUGATED—

1. NEGATIVELY; 2. INTERROGATIVELY; 3. NEGATIVELY AND INTERROGATIVELY.

## INDICATIVE MOOD.

	1.	2.	3.
<i>Present progres.</i>	I do not move.	Do I move?	Do I not move? *
<i>Present progres.</i>	I am not moving.	Am I moving?	Am I not moving?
<i>Past emphatic.</i>	I did not move.	Did I move?	Did I not move?
<i>Past progres.</i>	I was not moving.	Was I moving?	Was I not moving?
<i>Perfect indef.</i>	I have not moved.	Have I moved?	Have I not moved?
<i>Perfect progres.</i>	I have not been moving.	Have I been moving?	Have I not been moving?
<i>Pluperfect.</i>	I had not moved.	Had I moved?	Had I not moved?
<i>Pluperfect prog.</i>	I had not been moving.	Had I been moving?	Had I not been moving?
<i>Future.</i>	I shall not move.	Shall I move?	Shall I not move?
<i>Future progres.</i>	I shall not be moving.	Shall I be moving?	Shall I not be moving?
<i>Future perfect.</i>	I shall not have moved.	Shall I have moved?	Shall I not have moved?
<i>Fut. perf. prog.</i>	I shall not have been moving.	Shall I have been moving?	Shall I not have been moving?

## POTENTIAL MOOD.

<i>Present.</i>	I may not move.	May I move? <sub>Λ</sub>	May I not move?
	&c.	&c. <sub>η</sub>	&c.

\* There is another mode of placing the negative; thus—‘Do not I move?’ contracted into ‘Don’t I move?’ This runs through all the tenses. A distinction exists:—If the negative is *before* ‘I,’ the phrase is conversational or familiar; as—‘Do not I move?’ or, ‘Don’t I move?’ If the negative is *after* ‘I,’ the phrase is energetic or emphatic—‘Do I not move?’

IRREGULAR VERBS.

130. When the past tense and perfect participle of a verb do not end in *ed*, the verb is said to be irregular.

In the following list of irregular verbs, various usages are indicated by a difference of type.

Forms in good use are printed thus— . . . drank, drunk.  
 Having a peculiar use, . . . . . HANGED.  
 Used only as adjectives, . . . . . drunken (*a*).  
 Obsolete, but still in Scripture and old standard authors, louden.

PRESENT.	PAST.	PERFECT PARTICIPLE.
Abide,	abode,	abode.
Am,	was,	been.
Arise,	arose,	arisen.
Awake,	awoke, awaked,	awaked.
Bear,	bore, <i>bare</i> ,	borne, BORN.

Born is used only in the passive voice of the verb to bear, signifying to bring forth. He was *born*; but she has *borne* children.

Beat,	beat,	beaten, beat.
Begin,	began, begun,	begun.
Behold,	beheld,	beheld, BEHOLDEN.

Beholden is used only in the sense of obliged. He was *beholden* to do it.

Bend,	bent, bended,	bend, <del>bended</del> .
Bereave,	bereft, bereaved,	bereft, bereaved.
Beseech,	besought,	besought.
Bestride,	bestrid, bestrode,	bestriden, bestrid.
Bid,	bade, bid,	bid, <i>bidden</i> .
Bind,	bound,	bound, <i>bounden</i> ( <i>a</i> ).
Bite,	bit,	bitten, bit.
Bleed,	bled,	bled.
Blend,	blended, blent,	blended, blent.
Blow,	blew,	blown.
Break,	broke, <i>brake</i> ,	broken, <i>broke</i> .
Breed,	bred,	bred.
Bring,	brought,	brought.
Build,	built, <i>builded</i> ,	built, <i>builded</i> .
Burst,	burst,	burst.
Buy,	bought,	bought.
Cast,	cast,	cast.
Catch,	caught,	caught.
Chide,	chid, <i>chode</i> ,	chid, <i>chidden</i> .

PRESENT.	PAST.	PERFECT PARTICIPLE.
Choose,	chose,	chosen, <i>chose</i> .
Cleave (split),	cleft, <i>clave, clove,</i>	cleft, <i>cloven (a).</i>
Cleave (stick),	cleaved, <i>cluve,</i>	cleaved.
Cling,	clung,	clung.
Climb,	climbed,	climbed.
Clothe,	clothed, <i>clad,</i>	clothed, clad.
Come,	came,	come.
Cost,	cost,	cost.
Crow,	crew, crowed,	crowed.
Creep,	crept,	crept.
Cut,	cut,	cut.
Dare,	durst, dared,	dared.

Dare, to challenge, is regular.

Deal,	dealt,	dealt.
Dig,	dug, <i>digged,</i>	dug.
Do,	did,	done.
Draw,	drew,	drawn.
Dream,	dreamed, dreamt,	dreamed, dreamt.
Drive,	drove, <i>drave,</i>	driven.
Drink,	drank, drunk,	drunk, <i>drunken (a)</i>
Dwell,	dwelled, dwelt,	dwelled, dwelt.
Eat,	ate,	eaten.
Fall,	fell,	fallen.
Feed,	fed,	fed.
Feel,	felt,	felt.
Fight,	fought,	fought.
Find,	found,	found.
Fly or flee (from danger),	fled,	fled.
Fling,	flung,	flung.
Fly (as a bird),	flew,	flown.
Forget,	forgot, <i>forgat,</i>	forgotten, forgot.
Forsake,	forsook,	forsaken.
Freeze,	froze,	frozen.
Get,	got, <i>gat,</i>	got, <i>gotten.</i>
Gild,	gilt, gilded,	gilt, gilded.
Gird,	girt, girded,	girt, girdell.
Give,	gave,	given.
Go,	went,	gone.
Grave,	graved,	graved, <i>graven (a)</i>
Grind,	ground,	ground.
Grow,	grew,	grown.
Hang,	hung, HANGED,	hung, HANGED.

Hanged is used in speaking of persons. We must say, the murderer was *hanged*; but the hat was *hung* on the nail.

PRESENT.	PAST.	PERFECT PARTICIPLE.
<b>Have,</b>	had,	had.
<b>Hear,</b>	heard,	heard.
<b>Heave,</b>	heaved, HOVE,	heaved, HOVE.

Hove is used only in speaking of a ship: it *hove* in sight.

<b>Help,</b>	helped,	helped, <i>holpen</i> .
<b>Hew,</b>	hewed,	hewed, hewn.
<b>Hide,</b>	hid,	hidden, hid.
<b>Hit,</b>	hit,	hit.
<b>Hold,</b>	held,	held, <i>holden</i> .
<b>Hurt,</b>	hurt,	hurt.
<b>Keep,</b>	kept,	kept.
<b>Kneel,</b>	knelt, <i>kneeled</i> ,	knelt, <i>kneeled</i> .
<b>Knit,</b>	knit, knitted,	knit, knitted.
<b>Know,</b>	knew,	known.
<b>Lade,</b>	laded,	laded, laden.
<b>Lay (trans.),</b>	laid,	laid.
<b>Lean,</b>	leaned, leant,	leaned, leant.
<b>Lead,</b>	led,	led.
<b>Leave,</b>	left,	left.
<b>Lend,</b>	lent,	lent.
<b>Let,</b>	let,	let.
<b>Lie (intrans.),</b>	lay,	lain, <i>lien</i> .

*Lie*, to tell a falsehood, is regular.

<b>Light,</b>	lighted, lit,	lighted, lit.
<b>Load,</b>	loaded,	loaded, <i>loaden</i> .
<b>Lose,</b>	lost,	lost.
<b>Make,</b>	made,	made.
<b>Mean;</b>	meant,	meant.
<b>Meet,</b>	met,	met.
<b>Melt,</b>	melted,	melted; <i>molten</i> (a).
<b>Mow,</b>	mowed,	mowed, mown.
<b>Pay,</b>	paid,	paid.
<b>Pen,</b>	penned, pent,	penned, pent.
<b>Prove,</b>	proved,	proved, proven.

Proven is used only in Scotch law.

<b>Put,</b>	put,	put.
<b>Quit,</b>	quitted,	quitted.
<b>Read,</b>	read,	read.
<b>Reave (to rob),</b>	reft,	reft.
<b>Rend,</b>	rent,	rent.
<b>Rid,</b>	rid,	rid.
<b>Ride,</b>	rode,	ridden.
<b>Ring,</b>	rang, rung,	rung.



## PRESENT.

Rise,  
Rive,  
Run,  
Saw,  
Say,  
See,  
Seek,  
Seethe,  
Sell,  
Send,  
Set,  
Shake,  
Shape,  
Shave,  
Shear,  
Shed,  
Shine,  
Shoe,  
Shew,  
Shoot,  
Shrink,  
Shred,  
Shut,  
Sing,  
Sink,  
Sit,  
Slay,  
Sleep,  
Slide,  
Sling,  
Slink,  
Slit,  
Smite,  
Sow,  
Speak,  
Speed,  
Spend,  
Spill,  
Spin,  
Spit,

## PAST.

rose,  
rived,  
ran,  
sawed,  
said,  
saw,  
sought,  
seethed, sod,  
sold,  
sent,  
set,  
shook,  
shaped,  
shaved,  
sheared,  
shed,  
shone,  
shod,  
shewed,  
shot,  
shrunk, *shrank*,  
shred,  
shut,  
sang, sung,  
sank, sunk,  
sat, sate,  
slew,  
slept,  
slid,  
slung,  
slunk,  
slit,  
smote,  
sowed,  
spoke, *spake*,  
sped,  
spent,  
spilled, spilt,  
spun, *span*,  
spit, *spat*, SPITTED,

## PERFECT PARTICIPLE.

risen.  
riven.  
run.  
sawed, sawn.  
said.  
seen,  
sought.  
seethed, *soðden* (a).  
sold.  
sent.  
set.  
shaken.  
shaped.  
shaved, *shaven* (a).  
sheared, *shorn* (a).  
shed.  
shone.  
shod.  
shewed, shewn.  
shot.  
shrunk, *shrunk*.  
shred.  
shut.  
sung.  
sunk, *sunken* (a).  
sat.  
slain.  
slept.  
slid, *slidden*.  
slung.  
slunk.  
slit.  
smitten, smit.  
sowed, sown.  
spoken, *spoke*.  
sped.  
spent.  
spilled, spilt.  
spun.  
spit, SPITTED.

Spitted is used only in the sense of 'put on a spit.' The cook *spitted* the meat.

Split,  
Spread,  
Spring,

split,  
spread,  
sprung, sprang,

split.  
spread.  
sprung.

PRESENT.	PAST.	PERFECT PARTICIPLE.
Stand,	stood,	stood.
Stay,	staid, <i>stayed</i> ,	staid, <i>stayed</i> .

Stay, stayed, stayed, is the transitive verb signifying to stop or to support—The plague was *stayed*. He *stayed* the building with beams.

Steal,	stole,	stolen.
Stick,	stuck,	stuck.
Sting,	stung,	stung.
Stride,	strode,	stridden.
Strike,	struck,	struck, <i>stricken</i> (a).
String,	strung,	strung, <i>stringed</i> (a).
Strive,	strove,	striven, <i>strived</i> .
Strow,	strowed,	strowed, strown.
Swear,	swore, <i>sware</i> ,	sworn.
Sweat,	sweated,	sweated.
Sweep,	swept,	swept.
Swell,	swelled,	swelled, swollen.
Swim,	swam, swum,	swum.
Swing,	swung,	swung.
Take,	took,	taken.
Teach,	taught,	taught.
Tear,	tore, <i>tare</i> ,	torn.
Tell,	told,	told.
Think,	thought,	thought.
Thrive,	thrived, throve,	thrived, thriven.
Throw,	threw,	thrown.
Thrust,	thrust,	thrust.
Tread,	trod, <i>trode</i> ,	trodden, trod.
Wake,	waked, woke,	waked.
Wear,	wore,	worn.
Weave,	wove, weaved,	woven, <i>wove</i> .
Weep,	wept,	wept.
Win,	won, <i>wan</i> ,	won.
Wind,	wound,	wound.
Work,	worked, <i>wrought</i> ,	worked, <i>wrought</i> .
Wring,	wrung,	wrung.
Write,	wrote, <i>writ</i> ,	written.

*Exercise.*

Write sentences to exemplify the different uses of borne, born; beheld, beholden; hung, hanged; heaved, hove; lie, lay, laid, lain. Bounden, cloven, drunken, molten, shaven, shorn, sunken, stricken, stringed.

131. Two other forms of irregularity appear in verbs being Defective or Impersonal.

132. **DEFECTIVE VERBS** are those now used only in certain tenses. Such are—beware, forego, ought, will, wont; with a few others little in modern use; as—quoth, wot, wist, ween.

133. **IMPERSONAL VERBS** are such as have no person for the nominative. The following are specimens:—*It behoves, it behoved, it irketh*; also, *methinks, methought*. Common verbs are used as impersonals—*it rains, it snows, it hails, it thunders*.

(132.) *Beware* of all, but most *beware* of man. He warned me to *beware*. She acts but as she *ought*. That thou mayest know how thou *oughtest* to behave. I *will* that thou give me. I *would* thou wert cold or hot. 'They'll have fleet steeds that follow,' *quoth* young Lochinvar. Ill-sorted fry, I *ween*. We *wot* not what is become of him. The Douglas, too, I *wot* not why. He *wist* not what to say. We do you to *wit*. He *wist* not. He was *wont* to say. Their *wonted* courage.

#### ADVERBS.

134. An Adverb is used with a verb, an adjective, and sometimes with another adverb. The use of this part of speech is to modify the sense of the words with which it is connected.

Adverbs have been distributed into various classes, which, however, are not very important to determine, as they make no difference in the grammatical relations of the words. There are, for instance—

135. **ADVERBS OF TIME**.—Now, while, when, to-day, instantly, immediately, still, as. Ago, already, before, beforehand, heretofore, lately, recently, retrospectively, since. Hereafter, henceforth, presently, immediately, soon, more, no more. Oft, often, seldom, rarely, frequently, occasionally. Once, twice, thrice, daily, nightly, weekly, monthly, again. Before, after, when, then, till, until, early, late. Always, ever, aye, never, continually, perpetually, incessantly.

136. **ADVERBS OF PLACE**.—Here, there, yonder, where, above, aloft, below, about, around, within, without; and the numerous compounds of *here, there, and where*. Hither, thither, whither, up, down, back, far, in, out; and the compounds ending in *wards*—as upwards, &c. Hence, thence, whence, away, off, out.

137. **ADVERBS OF QUANTITY**.—Very, greatly, too, far, besides, much, chiefly, fully, completely, wholly, perfectly, all, quite, exceedingly, extremely, infinitely, &c. Enough, *enow*, sufficiently, equally, so, as, even. Little, scarcely, hardly, only, but, nearly, almost, less.

138. ADVERBS OF MANNER.—Well, ill, bravely, quickly, slowly, cleverly, stupidly, &c., thus, so.

139. ADVERBS OF AFFIRMATION, NEGATION, AND DOUBT.—Yea, yes, ay, verily, truly, really, surely, certainly. No, nay, not, never, nowadays. Perhaps, possibly, perchance, peradventure.

140. ADVERBS OF RELATION.—Apart, asunder, together, across, alternately, else, otherwise, however.

141. ADVERBS OF CAUSE.—Why, wherefore, therefore.

142. A very large class of adverbs is formed by adding *ly* to adjectives or participles—wisely, lovingly.

143. Certain combinations of words are called Adverbial Phrases, from being used, as adverbs are, to qualify adjectives and verbs. They are generally formed of nouns, or adjectives, with prepositions, and are very elliptical. The following are a few:—

At length, at last, at best, at large, at all, at times, at hand, by and by, by turns, by chance, by no means, in that, inasmuch as, in truth, in case, from above, from below, one by one, in manner, now and then, ever and anon, up and down, in and here and there, as yet, so so, by far.

(135.) And *now* a bubble bursts, and *now* a world. Night is *already* gone. For them *no more* the blazing hearth shall burn. She weeps *not*, but *often* and *deeply* she sighs. *Again* thy *fires* began to burn. I was *daily* with you. Thought, *once* tangled, *never* cleared *again*. *All too late* the advantage came. We are *always* impatient of the present. *Thus*, *long ago*. Each in his narrow cell *for ever* laid. *Of* she rejects, but *never once* offends. Dulness is *ever* apt to magnify.

(136.) *Where* is my child? and echo answers: '*Where.*' *Here* rests his head upon the lap of earth. Gold and vessels set *apart*. *Whosoever* the carcass is, *there* will the eagles be gathered *together*. *Yonder* are two apple-women scolding. Look *downward* on that globe. Come *hither*, my little page. *Onward* in haste Llewellyn passed. Let N. and go *hence* as he came. I *thence* invoke thy aid. *Whence* and what art thou? *Henceforth*, to rule was not enough for Bonaparte.

(137.) This institution *universally* prevailed. Isaac trembled *exceedingly*. By *too* severe a fate. Think *much*, speak *little*. *How much* better it is to weep at joy, than to joy at weeping. Nothing is *too* gross or *too* refined, *too* cruel or *too* trifling, to be practised. We cannot *wholly* deprive them of merit. The *far* extended ocean. The *same* actions may arise from *quite* contrary principles. It was thought *very* strange. They were *completely* in my power. *Again*, she smiled, *nay*, *much* and *brightly* smiled. It was strong *enough* to last for years. My brother *will* have slaves *enow*. Why is his chariot *so* long in coming? *So* frowned the combatants. He *almost* faints beneath the weight. She was *less* beautiful. Ah! *little* thought I to deplore those

limbs in fetters bound. *Slowly* he sails, and *scarcely* stems the tide. I propose my thoughts *only* as conjectures.

Avoid extremes, and shun the fault of such,  
Who still are pleased *too little* or *too much*.

(138.) Govern *well* thy appetite. *Ill* fared it then with Roderick Dhu. We *steadfastly* gazed on the face of the dead. *Slowly* and *sadly* we laid him down.

But in such lays as neither ebb nor flow—  
*Correctly* cold, and *regularly* low.

(139.) *Verily*, I say unto you. *Yes*, you despised him. One says *only* *yea*, and t'other *nay*. Say *ay*, and be the captain of us all. To be, or *not* to be, that is the question. *Nay*, more, I vowed thy death. A land of slaves shall *ne'er* be mine. He knew when to say *no*. Spark of that flame, *perchance* of heavenly birth. *Perhaps* in this neglected spot is laid. Can we *possibly* his love desert! *Peradventure* there be fifty.

(140.) Then were the wretched ones *asunder* torn. So please you to put *apart* these your attendants. We turned o'er many books *together*.

(141.) *Why* flames the far summit?

And *wherefore* slaughtered? *Wherefore*, but *because*  
Such were the bloody circus' genial laws.

(142.) I will insert it at *length* in one of my papers. *At length*, I have  
He died at last. *At best* no more, even if he speaks the truth.  
I am *not* at all surprised. *At times* his mind was affected. He is  
at hand. Now, a sensible man, *by and by*, a fool. This wine is *by no*  
*means* so good as the other. *In case* you do not find him there, go to  
Verona. *Ever and anon* he beat the doubling drum. You have the  
Pyrrhic dance *as yet*. His leg is but *so so*. Every *now and then*, the  
stroke of a bell from the neighbouring tower fell on my ear. *At length*,  
the freshening western blast.

#### COMPARISON OF ADVERBS.

144. Some adverbs admit of comparison; as—soon, sooner, soonest; near, nearer, nearest; often, oftener, oftenest.

145. A few are irregularly compared—well, better, best; ill, worse, worst; little, less, least; much, more, most; far, farther or further, farthest or furthest, &c.

146. Many adverbs may be compared in an increasing form by prefixing *more* and *most*; as—rapidly, *more* rapidly, *most* rapidly: and in a decreasing form by prefixing *less* and *least*; as—bravely, *less* bravely, *least* bravely.

The weakest kind of fruit drops *soonest* to the ground. *Oftener* upon her knees than on her feet. Make good use of his *ill-gotten* power. The *more* one sickens, the *worse* at ease he is. The heart of the wicked is *little* worth. This opinion presents a *less* merry, but not *less* dangerous temptation. Thou art *much* mightier than we. He loved Rachel

*more than Leah.* Her price is *far* above rubies. *I* will set this foot of mine as *far* as who goes *farthest*. They retired *more rapidly* than they approached. Demosthenes spoke *most vehemently*. It was out of my power to act *more promptly*. They were obliged to speak to him *most severely*. The *more mildly* I spoke, the *more insolently* he answered.

*Exercise.*

Distinguish between adjectives and adverbs, according to the Rule (see 20) that adjectives belong to nouns, and adverbs to verbs, adjectives, or adverbs—I have seen *better* faces. He likes this *better*. The *more mildly* I spoke, the *more insolently* he answered; and therefore the *more* punishment he deserves. I have *long* wished to see her. I had a *long* letter from her. Were she *less* beautiful or *less* beloved. The *least* of all thy mercies. James the *less*. The *least* of those apples. *Much* fruit. I loved him *much*.

PREPOSITIONS.

147. A Preposition expresses relation between two objects—a man *on* horseback; the house *beside* the river. Or between the action of an intransitive verb and an object—to walk *in* the fields; to fall *under* a load.

148. The following list contains the chief prepositions:—About, above, across, adown, after, against, along, amid, among, around, at, athwart; before, behind, below, beneath, beside, between, beyond, by; concerning; down, during; except, excepting; for, from; in, into; notwithstanding; of, off, on, over; past; round; since; though, throughout, till, to, touching, toward; under, underneath, until, unto, up, upon; with, within, without.

Several words are both adverbs and prepositions. They should be considered as prepositions when they govern a noun or pronoun, and adverbs when they do not. As he went *along* (prep.) the road, he spoke to himself. Go *along* (ad.), you silly thing. *About* the door. He wandered *about*.

149. Several combinations of words may be denominated Compound Prepositions; such as—According to, out of, for want of, far from, on account of, on this side of, on the other side of, by means of, for the sake of, from below, from above, from behind, from amidst, from among, from beyond, from off, from out of, from under, along with, instead of.

(148.) Bind them *about* thy neck. *Above* me are the Alps. *Across* his brow his hand he drew. *Adown* the vale rolled the mountain stream. Thump *after* thump resounds the flail. His hand will be *against* every man. He wandered *on* the beach. *Amid* the tuneful choir.

Linked *among* a fettered race. His martial cloak *around* him. Deserted *at* his utmost need. Advance thy front *athwart* my way. The world was all *before* them. The varnished clock that clicked *behind* the door. Loch Katrine lay *beneath* him rolled. Lovely Thais sits *beside* thee. Children quickly distinguish *between* what is required of them, and what is not. *Beyond* the reach of storms. I see thee stand *by* freedom's fane. A discourse *concerning* this point. A man falling *down* a precipice. Rain fell *during* the night. But all, *except* their sun, is set.

Though high *above* the sun of glory glow,  
And far *beneath* the earth and ocean spread,  
*Round* him are icy rocks.

(149.) Our zeal shall be *according to* knowledge. Self-ignorance leads a man to act *out of* character. *For want of* a shoe, the horse was lost. So *far from* converting him, it confirmed him in his previous opinion. I felt annoyed *on account of* his indolence. *From amidst* the waves with glory rise. He *from among* the trees appeared. My wife *from beneath* my head my sword conveyed. There followed him great multitudes *from beyond* Jordan. The sea *withdrew from off* certain tracts of land. It was drawn *from out of* the *very* bowels of the earth. The thief crept *from under* the bed. Alders and ashes have been seen to grow *out of* steeples. They are *out of* their element. I am *out of* breath. Put it *out of* fortune's power. Chiefs *out of* war, and statesmen *out of* place. Some bird *from out* the brakes. I am *out of* humanity's reach. He went *along with* many others. They, *instead of* fruit, chewed bitter ashes. *Instead of* the word church, make it a question in politics.

### Exercise.

Distinguish between adverbs and prepositions:—The world was all *before* him. I have seen that *before*. *Beyond* the reach of storms. The world that lies *beyond*. He stood *afar off*. They eat *off* wooden plates.

## CONJUNCTIONS.

150. CONJUNCTIONS connect words and sentences.

151. Copulative Conjunctions are so called, because they join words in form and meaning, by denoting addition, cause, consequence, supposition, &c.—and, as, so, both, because, therefore, wherefore, then, for, if, since, that.

152. Disjunctive Conjunctions are so called, because, though they conjoin in form, they disjoin in meaning; as they denote separation, concession, choice, exception, opposition, &c.—either, or, neither, nor, whether, though, yet, but, except, lest, unless, save, however, than, notwithstanding.

153. Compound Conjunctions, sometimes called Conjunctional Phrases, are formed of two or more words—As for, as if, as to, as though, for why, forasmuch as, so then, not only, but also, in order that, and also, as well as.

EXAMPLES.

(151.) Health *and* plenty cheer the labouring swain. Power to judge *both* quick and dead. I fled, *because* I *was* afraid. To give it, *then*, a tongue, is *wise* in man.

(152.) At Venice, you may go to any house *either* by land or water. Fight *neither* with small nor great. He that is slow to anger, is better *than* the mighty. The good which men do is not lost, *though* often disregarded. We take no note of time, *save* from its loss.

(153.) *As* for the rest of those who have written against me, &c. *As* if to him it could impart, &c. I was mistaken *as to* the day. And it was *as though* it budded. *Forasmuch* as the thirst is intolerable, the patient may be indulged. *So then* the Volscians stand.

INTERJECTIONS.

154. An INTERJECTION is a sudden *articulate* exclamation or outcry, to express some feeling in a brief form. The same interjection may convey different passions, according to the manner of utterance. The following are specimens:—

Ah! adieu! alas! avaunt! alack! aha! eh! fie! ha! ho! hush! hist! heigh-ho! hail! hark! huzza! hurrah! holloa! lo! welcome! pshaw! O! oh! no more! so!

(154.) *Ah!* then and there was hurrying to and fro. *Alas!* both for the deed and for the cause. *Alack!* when once we have our grace forgot, nothing goes right. They opened their mouth wide against me, and said: '*Aha! aha!*' *Fy!* my lord, *fy!* a soldier, and afraid! *Ha!* laugh'st thou, Lochiel, my vision to scorn? '*Ho!* shifts she thus?' King Henry cried. *Hush!* hark! a deep sound strikes like a rising knell.

DERIVATION OF WORDS.

155. DERIVATION is the third part of Etymology, and treats of the History, Composition, and Signification of words.

I. HISTORY.

'War, invasion, conquests, treaties, intercourse with different nations, commerce, colonies, rise of arts, logical refinements, controversies, time or age, and the humours of a people, are all causes of alteration in language.'—SHARPE.

156. The English language, as now used, is composed from many others, and consists of nearly 60,000 words, exclusive of proper names. The following are the most important facts in its history:—

157. CELTIC dialects existed at an early period, and still partly exist, in Britain. The following are specimens of the



few Celtic words that are found in modern English:—*Cap, basket, glass, bush, sprig, spike, cradle, creak, spar, imp*; there are also many names of places—*Dunglass, Strathaven, Benlomond, &c.*

158. The ROMANS invaded Britain 55 B. C., but did not complete its conquest till 86 A. D. From about 50 to 450 A. D., the Roman or Latin language prevailed, and mingled with the Celtic.

159. The SAXON tribes, from the banks of the Elbe, entered England after the departure of the Romans, and driving out nearly all the Celts, became masters of the country; and the Saxon language, taking the place of the Celtic and Roman, formed the foundation of the English tongue, contributing about 23,000 words. Almost all our common words are Saxon; such as—*good, bad, great, small, go, come, see, hear, &c.*

160. The DANES (Cimbric Goths), invading England, in 1016, held it entirely for twenty-six years, besides partially for a longer period, and introduced words still used—*avry, earl, girl, clap, flay, flail, gammer.*

161. The NORMANS (Norwegian settlers in France) crossed into England in 1066, introducing Norman-French, a mixture of Gothic, Latin, and other languages. It was the language of law, fashion, and chivalry, as its numerous remains prove—*bailiff, embezzle, damsel, baron, fief, feud, &c.*

162. LATIN, nearly expelled by the Saxon invasion, was introduced again by the monks, and gained ground as the language of theology, medicine, law, literature, and politics. Latin words were adopted chiefly after 1500 A. D., when the study of it became fashionable. It now forms a large part of the English language. The following are specimens:—*Exaggerate, brevity, decimal, century, equestrian, final, gradual, habit, imagine, juvenile.*

163. GREEK entered English partly with Latin, and partly since the revival of learning. It possesses great power of forming compounds, and is extensively used in scientific expressions. Specimens—*aëronaut, amphitheatre, analogy, anatomy, botany, barometer, chronology, cylinder, geometry.*

164. MODERN LANGUAGES have contributed many words.

165. FRENCH has supplied words in military affairs—*aid-de-camp, piquet, bayonet, bivouac*; in cookery—*omelet, fricassée, entremets*; in dress—*vest, blonde*; and in manners—*etiquette, naïveté, ridicule, grimace, foible, &c.*

166. ITALIAN words relate chiefly to music, sculpture, and painting—*piano, theorbo, adagio, presto, prima donna, tenor, mezzotinto, cameo, &c.*

167. GERMAN, FLEMISH, and DUTCH, have given many

mercantile, manufacturing, and naval terms—*boom, caboose, cambric, canvas, cable, fluke, jib, jigger, keel, ship, sloop, yacht.*

168. SPANISH has furnished *admiral, alcove, barilla, bilboes, castnet, cigar, junco, lagoon, picaroon*, and many others.

169. PORTUGUESE has contributed *albino, alligator, calabash, &c.*

170. ASIA has poured in a great mass of words since the extension of commerce; such as *henna, alcohol, koran, coffee, cotton, caravan*, from Arabia; *bazaar, borax, rhubarb, sherbet, shrub*, from Persia; *bamboo, palanquin, rajah, sofa, toddy*, from India; *tea, junk, hong, &c.*, from China.

171. AMERICA, too, has given names as well as things—*alco, calumet, cannibal, hammock, potato, tobacco, tomahawk, wigwam.*

172. PLACES give many names—*currant* from *Corinth*; *sherry* from *Xerez*; *port* from *Oporto*; *calico* from *Calicut*; *syenite* from *Syene*.

173. PERSONS give names to things—*galvanism* from *Galvani*; *voltism* from *Volta*; the *daguerreotype* from *Daguerre*; a *davy* from *Sir H. Davy*.

174. The coining of words tends constantly to increase the language. It is done in three ways: 1. Making a new word out of two or more old ones—*anti-church-extensionist, non-intrusionist, railway-station-house.* 2. Using a word in a new sense; as—*switches* and *sleepers* on a railway; *conservative, radical.* 3. Inventing an entirely new word—*tcetotal, quiz, fudge.*

175. From the above sketch, it is evident that the English language is composed of words introduced at different periods during more than a thousand years, and gleaned from almost every part of the world.

## II. COMPOSITION.

176. Ideas, mental images, are expressed by words, and the word must be *simple* or *compound*, according to the idea. A simple idea is generally expressed by a simple word; as—*steam, water, sun.* A compound idea requires a compound word; as—*steam-boat, water-pipe, sun-beam.*

177. Ideas are also called *radical*, as opposed to *derivative*. The radical, or first idea, is expressed by some original word, generally a verb; as—*bind.* The derivative idea requires a derivative word; as—*bond, bound, band*; from which secondary derivatives may be formed; as—*bondage, boundless, banded, unbind, unbounded.*

178. The original word is called the *Root*; the changes

before it are called *Prefixes*; those after it, *Affixes*: thus—in ‘*un-bind-ing*,’ ‘*un*’ is the prefix, ‘*bind*’ the root, and ‘*ing*’ the affix.

I. **ROOTS** in language as in botany, means *source* or *origin*. It is the element beyond which words cannot be traced. It is the word from which others are derived, but which is itself underived. Roots are short words in all languages—*sit*, *tell*; *scrib-o*, *fund-o*; *graph-o*, *leg-o*; *parl-er*, *pun-ir*; *hab-en*. Long words are formed from these by prefixes, affixes, and combination of roots. The same root, with slight changes, frequently runs through many languages, rendering it difficult to determine in which it originated. Thus, the English word *brother* is in Gothic *brothar*; in Saxon, Swedish, and Danish, *broder*; in Dutch, *bröder*; in German, *bruder*; in Sanscrit, *bruder*; in Irish, *brathair*; in Latin, *frater*; in French, *frère*; in Italian, *fratello*.

II. **PREFIXES** are put before roots to modify the meaning; as—*im-pure*, *not pure*; *fore-tell*, to tell *beforehand*.

III. **AFFIXES** modify the particular application of roots; as—*act*, *act-or*, *act-ress*, *act-ive*, *act-ivity*, *act-ion*, *act-ual*, &c.

Ever loving, lovely, and beloved.—BYRON.

179. It is of great importance to have an accurate knowledge of prefixes and affixes.

180. *Roots*, *prefixes*, and *affixes*, are variously combined to form derivative and compound words; thus—*two roots* unite in *watch-case*, *pen-knife*, *metro-polis*, &c.; a *root* and an *affix* in *angel-ic*, *art-ist*, *bond-age*, &c.; a *root* and *two affixes*—*hope-ful-ly*, *child-ish-ly*; a *root* and a *prefix*—*in-form*, *com-pose*; a *root* and *two prefixes*—*mis-in-form*, *de-com-pose*; a *root*, a *prefix*, and an *affix*—*in-form-er*, &c. A single root may, by the aid of prefixes and affixes, give origin to forty or fifty important words. Thus, the Latin word *pon-o* (*put* or *place*), having *pos-itus* for its participle, enters into the composition of many English words.

*Ap-pos-e*, *-pos-ition*, *-pos-er*, *-pos-ite*, *-pos-iteness*.

*Com-pos-e*, *-pos-er*, *-pos-edly*, *-pos-ite*, *-pos-ition*, *-pos-itor*, *-pos-ure*.

*De-pon-e*, *-pon-ent*, *-pos-e*, *-pos-it*, *-pos-itary*, *-pos-ition*.

*Dis-pos-e*, *-pos-able*, *-pos-al*, *-pos-er*, *-pos-ition*.

*Ex-pos-e*, *-pos-ition*, *-pos-itive*, *-pos-itor*, *-pon-ent*.

&c., to the amount of seventy, at least.

### III. SIGNIFICATION.

181. The signification of a word is the sense in which men understand it, varying with time and place; thus—*prevent*,

once meant *to go before*—it now signifies *to hinder*; *let*, meant to hinder—now it is to permit. It is clear, then, that the history or composition of a word is by no means always an infallible guide to its signification; and that especially in common words which have been long used among us, we must rather be guided simply by the reputable, national, and present usage. It is chiefly with respect to scientific terms, and those derived in comparatively recent times from the classical languages, that much light is to be obtained by analysing their construction.

182. Every word, whether its form is simple or compound, primitive or derivative, has always one meaning called *primary*—that is, the one first attached to the word. Most words have also one *secondary* meaning, and some have four or five; thus—*horn*, in its primary sense, refers to an animal, as, a sheep's *horn*; whereas the following are secondary senses:—He blew the *horn*; the moon's *horns*; a *horn* full of ale; the *horns* of a dilemma. To make one word bear several secondary meanings, obviously saves the necessity of inventing a new word for every modification of an idea; but the advantage is almost counterbalanced by the ambiguity to which this practice gives rise. Disputes frequently occur, because two parties attach different meanings to the same word. 'Words in very common use are both the most liable, from the looseness of ordinary discourse, to slide from one sense into another, and also the least likely to have that ambiguity suspected. The remedy for ambiguity is a definition of the term which is suspected of being used in two senses.'—WHATELY'S LOGIC.\*

183. The *primary signification* of a word is often obscure, and sometimes altogether unknown. It is extremely important to distinguish between the primary meaning of a word and its present use. *Tide* formerly meant *time*, but it is now applied to the flowing of the sea. *Holy* once meant *entire, complete*.

### III.

## SYNTAX.

184. SYNTAX teaches the Nature, Construction, and Punctuation of Sentences.

The term *Syntax* is derived from two Greek words, signifying a *joining together*, as it shews how words should be connected and arranged in the formation of sentences.

### NATURE OF SENTENCES.

185. A sentence is a series of words so arranged as to make complete sense, conveying an assertion, a question, a command, or a wish; as—He comes. Does he come? Let him come. O that he would come!

186. Every sentence consists of two principal parts—the Subject and the Predicate.

187. The Subject is the person or thing about which the assertion, question, or wish is expressed, or the person to whom the command is given. The Predicate is that which is said concerning the subject.

The subject is generally a *substantive* or *pronoun*; but almost any word, or combination of words, may be used *substantively* as the subject. Thus an *adjective*, or even *adverb*, with *the*, may be the subject—‘*The rich too often despise the poor.*’ Or an *infinitive mood*, with or without dependent words, and sometimes a sentence introduced by a conjunction, or by an interrogative pronoun or an adverb—‘*To err is human; to forgive, divine.*’ ‘*That Cato should have said this*, is incredible.’ ‘*Whether this problem is a possible one*, remains to be seen.’ ‘*One thing at a time* is the general rule for getting through business well.’ The subject, which *always* stands in the nominative case, is called by English grammarians *the nominative case to the verb*.

Sometimes the verb *to be* is used to join the predicate to the subject, and in such case it is called the *Copula* or link. In fact, every sentence divided *logically* has *three* parts: the subject (the thing spoken of); the predicate (that which is said of it); and the copula (that which

joins the subject to the predicate). ‘Thus—Virtue<sup>S.</sup> | is<sup>C.</sup> | happiness.<sup>P.</sup>’ Some sentences must be resolved thus—‘*Temperance preserves health.*’ is equivalent to ‘*Temperance | is | preserving health.*’ But the grammatical predicate contains the logical predicate and copula.—(See Whately’s *Logic*, p. 62.)

188. The subject may be attended by one or more words, called adjuncts; so may the predicate; thus—

SUB.                      PRE.  
Temperance preserves health.—ADDISON.

Virtue alone is happiness below.—POPE.

A small leak will sink a great ship.—FRANKLIN.

The sense of death is most in apprehension.—SHAKS.

The condition of the nervous man is the most emphatically miserable.  
—ADDISON.

189. The order of a sentence may be *direct* or *inverted*; and in resolving a sentence—that is, shewing the elements that enter into its construction—it is necessary to reduce it from the inverted to the direct form; thus—

*Inverted.* Now fades the glimmering landscape on the sight.

*Direct.* { The glimmering landscape fades on the sight now; or,  
The glimmering landscape now fades on the sight.

*Inverted.* Thee the voice, the dance obey.

*Direct.* The voice, the dance obey thee.

*Inverted.* Slow melting strains their queen's approach declare.

*Direct.* Slow melting strains declare their queen's approach.

190. Every sentence is either simple or compound. It is simple, if it conveys a single statement, question, or command; as—He goes. Does he go? Go.

191. It is compound if it contains two or more predicates; as—He goes to town, while his brother remains in the country.

'Alexander wept,' is a simple sentence, and of the simplest form, having no modifying words. 'Alexander the Great is said to have wept bitterly,' is also a simple sentence, though both the subject and predicate are accompanied by modifying terms or adjuncts. But, 'When Alexander the Great had conquered the world, he wept for other worlds to conquer,' is a compound sentence, having two predicates—*conquered* and *wept*.

192. When a compound sentence is so framed that the meaning is suspended till the whole is finished, it is called a complex period; thus—'If Hannibal had not wintered at Capua, by which circumstance his troops were enervated, but, on the contrary, after the battle of Cannæ, had proceeded to Rome, it is not improbable that the great city would have fallen.' In such a sentence, the various members or clauses are dependent on each other, one especially appearing as the main clause, which in this case is, 'it is not improbable that the great city would have fallen.'

The introductory clause, 'if Hannibal had not wintered at Capua,' is the condition on which the main clause depends. 'But had proceeded to Rome,' is an adversative clause to this conditional one; while, 'by which circumstance his troops were enervated,' is explanatory of the condition, shewing its connection with the main clause. Each clause or member of a compound sentence is grammatically complete within itself, and may be reduced to a simple one by omitting the connecting words, or substituting independent ones for them.

Clauses have been denominated as *conditional*, *adversative*, *conjunctive*, &c., from the words by which they are introduced; and also as *introductory*, *parenthetical*, or *accessory*, according to the position which they occupy; but these terms are of little importance. The principal object is to ascertain which is the leading member of a complex sentence or period, and to see the relative bearing of the rest upon it, or upon each other.

193. On the other hand, there may be a chain of sentences so strung together that the construction is complete before the full stop is reached. Such may be called a catenated or loose period. Thus—'He must divest himself of the prejudices of his age and country; he must consider right and wrong in their abstracted and invariable state; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same; he must, therefore, content himself with the slow progress of his name, condemn the praise of his own time, and commit his claims to the justice of posterity.'—JOHNSON.

194. A phrase consists of two or more words thrown into a sentence, but not grammatically necessary to it; nor yet conveying any complete sense in themselves, as they include no finite verb; as—*To confess the truth*, I was wrong; he has done it, *no doubt*.

### *Exercises.*

Divide the following sentences into subject and predicate:—

Continued gloom and depression during childhood debilitate as well the body as the mind.—J. TAYLOR. The emperor approved.—JOHNSON. The arrow passes through the air, which soon closes upon it, and all again is tranquil.—R. HALL. The Vandals were masters of Africa; the Suevi held part of Spain; the Visigoths possessed the remainder; the Burgundians occupied the provinces watered by the Rhône and Saône.—HALLAM. This seeming affront sat deep on his mind. He meditated revenge. A single victim could not satisfy his malice.—LOGAN. He hears the tumult, and is still. He is not able to mend it. He reads the clouds, he looks at the stars, he watches the return of the seasons.—HAZLITT. His verses possess all the property of extemporaneous eloquence.—KNOWLES.

The scene was changed. A royal host a royal banner bore,  
And the faithful of the land stood round their smiling queen once more;

She stayed her steed upon a hill—she saw the marching by—  
She heard their shouts—she read success in every flashing eye.

H. G. BELL.

Reduce the following from inverted to direct order:—

Now came still evening on, and twilight gray  
Had in her sober livery all things clad.—MILTON.

From tent to tent the impatient warrior flies.—DARWIN.

Not a drum was heard, not a funeral note,  
As his corse to the ramparts we hurried;  
Not a soldier discharged his farewell shot  
O'er the grave where our hero we buried.—WOLFE.

Whilst light and colours rise and fly,  
Lives Newton's deathless memory.—MITFORD.

And there lay the steed with his nostril all wide,  
And through it there rolled not the breath of his pride.—BYRON.

Not with the hunter's bow and spear he came.—HEMANS.

Silent and mournful sat an Indian chief.—HEMANS.

'Twas in autumn, and stormy and dark was the night,  
And fast were the windows and door.—SOUTHEY.

Then shook the hills with thunder riven!  
Then rushed the steed to battle driven!  
And louder than the bolts of heaven,  
Far flashed the red artillery.—CAMPBELL.

Render the following compound sentences into simple ones:—

There was a little old gentleman who lived in the parsonage-house, and had resided there (so they learned afterwards) ever since the death of the clergyman's wife, which had happened fifteen years before.—DICKENS. We proceed, because we have begun; we complete our design, that the labour already spent may not be vain.—JOHNSON. Age, that lessens the enjoyment of life, increases our desire of living.—GOLDSMITH. If we travel, they stop our way.—BURKE. The old man looked about him with a startled and bewildered gaze, for these were the places that he hoped to shun.—DICKENS.

Underline the secondary clauses in the following sentences:—

Parties, too, would come to see the church; and those who came, speaking to others of the child, sent more; so that, even at that season of the year, they had visitors almost daily. Eight or nine of the ships immediately ahead of the Victory, and across her bows, fired single guns at her, to ascertain whether she was yet within their range.

Underline the leading clauses in the following:—

On the right, amid a profusion of thickets, knolls, and crags, lay the bed of a broad mountain lake, lightly curled into tiny waves by the breath of the morning breeze, each glittering in its course under the influence of the sunbeams.—SCOTT'S *Rob Roy*. The last attack, which seemed to endanger the reviving monarchy of Spain, was that of Almanzor, the illustrious vizier of Hacham II., towards the end of the tenth century, wherein the city of Leon, and even the shrine of Compostella, were burned to the ground.—HALLAM. At length, after a wretched voyage of six months, they made land in 28 degrees south, not knowing where they were.—SOUTHEY. The singular energy of his intellect and will, through which he had mastered so many rivals and foes, and overcome what seemed insuperable obstacles, inspired a consciousness of being something more than man.—CHANNING.

In man or woman, but far most in man,  
And most of all in man that ministers  
And serves the altar, in my soul I loathe  
All affectation.—COWPER.



## CONSTRUCTION OF SENTENCES.

195. The Construction of Sentences includes the Concord, Government, and Arrangement of Words.

By *concord* is meant the agreement of certain words in the same mood, tense, number, person, &c. By *government* is meant that power which one word has over another to determine its mood or case. Two verbs in the same mood are said to *agree*; but a verb in the infinitive following one in the indicative is *governed* by it. *Arrangement* signifies, as is obvious, the assigning to each word its proper place in the sentence.

It has not been thought desirable to classify the following rules under these heads separately, but rather to introduce them in something like the order of their importance.

## I. CONCORD OF THE NOMINATIVE AND VERB.

## RULE I.

196. A verb must agree with its nominative in number and person; as—*I am* going; *thou speakest* wisely; the *boy walks* fast; the *boys walk* well.

That is, the verb must be of the same number and person as its subject or nominative.

The violations of this rule which are apt to occur in conversation, and which, indeed, are met with in some eminent authors, arise from not clearly distinguishing which is the nominative, and therefore making the verb agree with the noun next before it; thus—Mackintosh says: ‘The general consternation spread by these proceedings have prevented a particular account of many of the cases from reaching us.’ Here the subject or nominative of *have prevented* is *consternation*, and it should have been *has prevented*. In Buckingham’s Travels, we have: ‘To these belong the power of licensing places for the sale of ardent spirits.’ The subject is *power*, and the verb should be *belongs*.

It is to be remarked, however, that the simple correction of many such errors would produce harshness; and that while this great leading rule must be strictly observed, it is desirable that the nominative and verb should be so placed with reference to each other, as not to allow grammatical accuracy to grate on the ear. We shall have occasion to illustrate this more fully as we proceed with the following subordinate rules on the agreement of verbs with their nominatives.

## EXAMPLES.

(196.) You say, *you are* a better soldier.—SHAKS. *Memory is* the purveyor of reason.—JOHNSON. *Fathers, we* once again are met in council.—ADDISON. *Thou art* the nurse of virtue.—COWPER.

## RULE II.

197. When the immediate nominative is a relative pronoun, its antecedent determines the number and person of the verb; as—the *boys* who *read*; the *man* who *works*.

A relative is the nominative to a verb when no nominative comes between it and the verb.

## EXAMPLES.

(197.) The *man* who *stirs*, makes me his foe. Ye *stars* which are the poetry of heaven. Bless *them* that *curse* you. *He* who *expects* much will often be disappointed.—JOHNSON. To *me*, who *am* but a plain man, the proceeding looks a little too refined.—BURKE'S *French Revolution*.

## RULE III.

198. Two or more singular nominatives coupled by *and*, require a verb in the plural; as—John and James *read*.

199. Yet the verb is often found in the singular, when the two nominatives may be considered as forming one idea; and always if they designate the same individual; thus—‘The *assumption* and *dogmatism* of this sect *was* little likely to satisfy such an inquirer.’ ‘An eminent *scholar* and judicious *critic* *has* said.’

Though *and* is the only conjunction generally requiring a plural verb, yet there are other terms conveying addition; such as—*with*, *like*, *as well as*; and some grammarians allow such expressions as—the captain, with his soldiers, *stand* ready to fight; the queen, as well as the prince, *are* content; the governor, like his predecessors, *do* violence. We think this objectionable, and prefer retaining the singular; with transposition, however, where necessary to avoid a harsh effect; thus—the captain *stands* ready with his soldiers; the queen *is* content, as well as the prince, &c.

## EXAMPLES.

(198.) The *supply* and *distribution* of water in a large city *are* well worth observing.—ARNOTT.

(199.) Wherein *doth sit* the dread and fear of kings.—SHAKS. The *wind* and *spirit* *remains* invincible.—MILTON'S *Paradise Lost*, i. 139.

This murderous *chief*, this ruthless *man*,  
This *head* of a rebellious clan,  
*Hath* led thee safe, &c.—SCOTT.

For a *laggard* in love and a *dastard* in war  
*Was* to wed the fair Ellen of brave Lochinvar.—SCOTT.

## RULE IV.

200. Two or more singular nominatives, separated by *or* or *nor*, require the verb in the singular; as—James or John *reads*. Neither the boy nor the girl *was* present.

The reason of this obviously is, that only one of them is said to read, not both; and that the not being present, is predicated of the boy and girl separately, not together.

There are other forms besides those with *or* and *nor*, which separate the nominatives and require singular verbs, an ellipsis being understood; as—My poverty, not my will, *consents*.

#### EXAMPLES.

(200.) *Happiness, or misery, is in the mind.*—COBBETT. *A word, an epithet, paints a whole scene.*—HAZLITT. *Nor cloud, nor speck, nor stain, breaks the serene of heaven.*—SOUTHEY. *Paradise Lost*, iii. 41-4.

#### RULE V.

201. When there are two nominatives, one singular and the other plural, separated by *or* or *nor*, the verb must be plural; as—neither the *captain nor sailors were* saved.

In this case, the plural nominative must always be placed next to the verb; as—*Are the people or the government* to blame?

#### RULE VI.

202. Collective nouns have singular or plural verbs, according to the idea conveyed.

This rule refers to one of the most difficult cases. Usage, which gives law to language, is here quite at fault, our best authors being inconsistent with themselves, and with each other. Till certain rules shall be established, the following are offered as approximating to fixed principles:—

203. If a collective noun is preceded by *a* or *an*, and expresses a *vague* number or quantity, the verb is generally plural—*A number of men go* out to hunt.

204. If a collective noun marks a *complete* or *determinate* number, and is preceded by such defining terms as *the, this, that, my, thy, his, each, every, no, &c.*, the verb is singular—*The number increases* daily. *My class improves*. *No tribe appears* more savage.

205. In the case of such words as *committee, council, society, public, majority, minority, &c.*, the verb should be singular if the statement is true only of the whole body; but plural if what is asserted applies rather to the individuals; as—*Parliament has* determined. *The committee were* divided in their opinions.

206. Such terms as *couple, dozen, score, million, &c.*, expressing a known number in the singular form, require plural verbs. *Pair*, however, takes the singular. *There were* a dozen, but *there is* a pair.

207. Such expressions as the following are wrong:—*Those sort of people* do injury; *these kind of oranges* are bitter. Yet

there is something very harsh in the change to the singular—*that sort of people does injury*; *this kind of oranges is bitter*. It is better to transpose the order, and retain the plural verb—*people of that sort do injury*; *oranges of this kind are bitter*.

Some grammarians, however, allow such terms as *kind, sort, &c.*, to be nouns of multitude, and as such, to have plural verbs, though singular adjectives. They reckon it admissible to say—*this kind of oranges are bitter*; *that sort of people do injury*.

## EXAMPLES.

(202.) The *people* of the rude tribes of America *are* remarkable for their artifice and duplicity.—ROBERTSON. The robust *youth* of the sea-coast *were* chained to the oar.—GIBBON. There *is* a certain *class* of men who never look, &c.—MACAULAY.

(203.) A *number* of cottagers *are* enabled to keep cows.—SIR J. SINCLAIR. One *knot* of young men *were* landing.—BULWER. A *body* of soldiers *were* actively engaged.

(204.) The *number* of correspondents, which *increases* every day upon me, *shews*.—JOHNSON'S *Rambler*, 10. No *class* of the human species *requires* more to be cautioned.—JOHNSON. The *tribe*, or rather *army*, of shepherds, *makes* a regular march to fresh pastures.—GIBBON. As soon as the *assembly was* complete.—GIBBON. The *number* of the poor *is* of course greatest.—SOUTHEY. The *whole* community *is now* turned into readers.—CHANNING. The *number* of such masses *is* very great.—J. P. NICHOL.

(205.) Every one perceives that in the letters of a mother to her daughter, the *public*, in a strict sense, *is not* thought of.—HALLAM. An immense *multitude was* collected.—DICKENS. A new *class* of daily papers *has* sprung up.—CHANNING.

## RULE VII.

208. Nouns which are always in the plural form, take singular or plural verbs, according to the meaning; as—The *bellows are* broken; the *news is* old. (See 48, page 13.)

## EXAMPLES.

(208.) Evil *news rides* fast.—MILTON. This *is* all the *news* talked of. P.O.P.E. The *news was* brought.—SWIFT. Let a *gallows be* made.—LUTHER, v. 14. *Metaphysics is* that science, &c.—HUTTON. *Alms do deliver*.—TOBIT, iv. 10. *Alms is* a good gift.—TOBIT, iv. 11. He by *that means preserves* his superiority. Every *means was* lawful.—GIBBON. *Are there no means?*—SCOTT. No *pains is* taken.—POPE. With *every odds thy prowess I defy*.—MOORE. There *are* great *odds*.—HOOKER. The very *alms they receive are* the wages of idleness.—ADDISON. *Riches do not consist*, &c.—LOCKE. *Riches profit not*.—BROOKS, xi. 4.

## RULE VIII.

209. The distributive pronouns, *each, either, neither*, must have verbs in the singular; as—*Each receives* the benefit.

## EXAMPLES.

(209.) *Either* of these labours is very difficult.—JOHNSON. *Neither* of the parties is much the better. There are bodies, *each* of which is so small.—LOCKE, ii. 8. *Neither* of these classifications is in *itself* erroneous or irrational.—WHAATELY. *Neither* of us *has* sought this meeting.—DICKENS.

## RULE IX.

210. The indefinite pronouns, *none*, *any*, *all*, *such*, &c., take verbs in the singular or plural, according to the sense conveyed; as—My right there *is none* to dispute. I looked for pears, but there *were none*.

## EXAMPLES.

(210.) My right there *is none* [*no one*] to dispute.—COWPER. *All [everything]* was done by charity that charity could do.—BURKE. *None [not any writings]* of their own writings are preserved.—MACINTOSH. *All, all [everything]* is peaceful, *all* is still.—SCOTT. *All [everything]* around her was silent.—SOUTHEY. *All [people]* fear, *none [no people]* aid you, and *few [people]* understand.—POPE. *All [everything]* is improvement and progress, triumph and felicity.—JOHNSON.

## RULE X.

211. When the nominatives are verbs in the infinitive, clauses of sentences, &c., they are subject to the same rules as those given with reference to nouns. *To do justly and to love mercy, are* Christian duties. *To be or not to be*, that is the question.

## EXAMPLES.

(211.) *To beg* is to conquer our fate.—CAMPBELL. *For ever* is not a category that can establish itself in this world of time.—CARLYLE.

*To reign* is worth ambition, though in hell;

Better to reign in hell than serve in heaven.—MILTON.

*To arbitrate amongst interfering claims of inclination*, is the moral arithmetic of human life.—ROBERT HALL. *To rule* was not enough for Bonaparte.—CHANNING. *The glory of being the greatest general of his age* would not have satisfied him.—CHANNING. *To surround anything with an air of mystery*, is to invest it with a secret charm.—DICKENS.

## RULE XI.

212. When the verb *to be* stands between two nominatives, one singular and the other plural, it generally agrees with the one before it, unless the other stands nearer, or seems more naturally the subject of it. His *meat* was locusts and wild honey; the wages of *sin* is death. In the latter case, however, we would deem it generally preferable to make that the first nominative which is most naturally the subject—death is the wages of sin.

## EXAMPLES.

(212.) Such *men are the flower of this lower world ; they are the van-guard in the march of mind.* In ancient times, *Egypt and Libya*, it is well known, *were the granary of Rome.*—ALISON. *They* [newspapers] *are the literature of the multitude.*—CHANNING. His *annotations are the earliest specimen of explanations founded on the original language.*—HALLAM. *The quality and extent of these ideal stores, and the degree in which they are available as materials for the other faculties to work upon, are the chief reason of the vast difference between one mind and another.*—ISAAC TAYLOR. *To see distinctly the right way, and to pursue it, are not precisely the same thing.*—HALL.

## RULE XII.

213. The verb *to be* is often preceded by *it*, used as a sort of impersonal nominative, in which case the singular is used, though followed by a plural noun—*It is six weeks ago. It is James and John who are wrong.*

214. The adverb *there* is often similarly employed ; but it allows the verb to agree with the noun following it ; as—*There are apples on the tree.*

215. A singular verb, however, is preferable when it is introduced by this or any other adverb, and followed by two or more singular nouns ; as—*There is a knife and fork on the table.*

It would be insufferably harsh, however it might be contended for as correct grammar, to say—‘*There are a knife and fork.*’ It must be—‘*There is ;*’ which may be justified by supposing that an ellipsis is used, and that the full expression is—‘*There is a knife, and there is a fork.*’ The necessity of using the singular verb will more fully appear if we suppose a pronoun used in the sentence—‘*Bring me a knife and fork ; there is one on the table.*’ We feel it to be impossible to use any plural pronoun to stand for knife and fork in this case. In like manner we would set down as a pedant the man who should ask—‘*Where are my hat and stick ?*’ The reason appears to be, that the sense is complete with the first nominative, and the ear has been offended by the plural verb before the second nominative is announced to account for it. It is otherwise when the sense is suspended, as it is by the use of auxiliaries. ‘*Where have my hat and stick been put ?*’ Here the mind is carried forward to *been put*, as the completion of *have*, and the two nominatives have appeared in the meantime.\*

The translators of our Bible have adopted the usage we have indicated. ‘*Where is the king of Hamath, and the king of*

\* Our grammarians have generally evaded the treatment of several of the niceties included in these rules and observations. We have introduced them, however, from the feeling that the difficulties connected with them ought to be fairly met, and the usage settled. If we have failed to do this satisfactorily, we hope to see it undertaken by abler hands.—ED.

Arphad?'—*1st. xxxvii. 13.* 'The first, wherein *was* the candlestick, and the table, and the shewbread.'—*Heb. ix. 2.*

## EXAMPLES.

(213.) *R* is your light fantastic *fools*, who have neither heads nor hearts, &c.

(214.) There *lives* and *works* a *soul* in all things.—COWPER. There *was* a *sound* of revelry by night.—BYRON. And there *were* sudden *partings*.—BYRON. And there *was* *mounting* in hot haste.—BYRON. There *are*, however, *pleasures* and *advantages* in a rural situation, which are not confined to philosophers and heroes.—JOHNSON. Methought there *was* but one *man* in England that might do such a deed.—SCOTT.

(215.) Here there *is* *light* and *fresh air*.—BLACKWOOD'S *Mag.*, li. p. 726. Here *is* the *key* and *casket*.—BYRON'S *Munfred*.

There *was* *racing* and *chasing* on Canobie Lea.—SCOTT.

Ah! then and there *was* *hurrying* to and fro,  
And gathering *tears*, and *tremblings* of distress,  
And *cheeks* all pale; which but an hour ago  
Blushed at the *praise* of their own loveliness.—BYRON.

## RULE XIII.

216. The verb must agree in person with the last of two or more nominatives of different persons, separated by *or* or *nor*—Neither *he* nor *I* *am* to blame. So also of two nominatives separated by the verb *to be*—You are the one that *is* in fault.

## EXAMPLES.

(216.) *I* *am* the *man* that *hath* seen affliction.—*Lamen. iii. 1.* Either *thou* or *I* *am* in fault; *I*, or *thou*, or *he*, *is* the author of it.

## RULE XIV.

217. The subject of a verb must be in the nominative case; as—*He* and *she* *were* married.

## EXAMPLES.

(217.) These, *I* *humbly think*, are reasons why *we* should not look with coldness upon any masses of men with whom *it* may be our lot to mingle.—R. CHAMBERS.

*He* knows not what *he* says; and vain *it* is  
That *we* present us to him.

## RULE XV.

218. When a noun or pronoun is joined to a participle without being grammatically connected with any other word in the sentence, it must be in the nominative case, which in this position is called the nominative absolute; as—*We* being mounted, the cavalcade advanced.

# SYNTAX—CONCORD OF NOMINATIVE AND VERB.

## EXAMPLES.

- (218.) Then I shall be no more;  
And Adam, wedded to another Eve,  
Shall live with her enjoying ; *I* extinct.—MILTON.  
I shall not lag behind, nor err  
The way, *thou* leading.—MILTON.  
On these and kindred thoughts intent I lay  
In silence musing by my comrade's side,  
*He* also silent.—WORDSWORTH.

*Success being* now hopeless, preparations were made for a retreat.—ALISON.

## RULE XVI.

219. Persons or things addressed as present are in the nominative case; as—*Thou* fool !

## EXAMPLES.

- (219.) *Thou* first and chief sole sov'reign of the vale !—COLERIDGE.  
And *you, ye* five wild torrents fiercely glad !  
Who called you forth from night and utter death ?  
—COLERIDGE.  
*O thou* that with surpassing glory crowned,  
Look'st from thy sole dominion, like the God  
Of this new world.  
*O sun !* to tell thee how I hate thy beams.—MILTON.

## RULE XVII.

220. It is improper to use **both** a noun and its pronoun as nominative to the same verb, unless they are in apposition (see 245, page 76). This, however, is often done by good authors in familiar narrative verse ; as—*Her kinsmen, they* followed.

## EXAMPLES.

- (220.) Our landlord, *he* goes home to-night.—SOUTHEY.  
And every *soul, it* passed me by.—COLERIDGE.  
The *wind, it* waved the willow boughs.—SOUTHEY.  
For the *deck, it* was their field of fame.—CAMPBELL.  
The gallant *king, he* skirted still  
The margin of that mighty hill.—SCOTT.

## RULE XVIII.

221. Every finite verb must have a nominative, expressed or understood. The latter happens generally in the imperative



mood ; as—*Do this*. Often before a relative pronoun in poetry ; as—*Lives there who loves his pain?* And in a few other cases. For emphasis, however, the nominative of the imperative is often expressed ; as—*Go thou* and do likewise.

## EXAMPLES.

(221.) To whom thus Adam.—MILTON.

Who does the best his circumstance allows, *does well, acts nobly*.—YOUNG.

Whom the gods love *die* young, was said of yore.—BYRON.

Who never *fasts*, no banquets e'er *enjoys*,

Who never *toils* or *watches*, never *sleeps*.—ARMSTRONG.

Friends of the world, *restore* your swords to man,

*Fight* in his sacred cause, and *lead* the van.—CAMPBELL.

Come in, Lord William, and do *ye*

In God's protection stay.—SOUTHEY.

## RULE XIX.

222. Every nominative case, except that called the case absolute, must have a verb, but the latter is often to be understood ; as—*She will* relent sometime ; *he, never*.

## EXAMPLES.

(222.) Unhappy *they*, who meet it but to tremble and despair!—KIRWAN. Nothing that looked older or more worn than *he*.—DICKENS.

## RULE XX.

223. A compound relative often includes two nominatives ; as—*Whoever thinks so is* mistaken.

## EXAMPLES.

(223.) *Whoever desires* that his intellect may grow up to soundness, to healthy vigour, *must begin* with moral discipline. *Whoever makes* a request, *should do so*, with modesty. *Whoever is had* (as it is called) in company for the sake of any one thing singly, is singly that thing, and *will never be considered* in any other light.—CHESTERFIELD. At once *came forth whatever creeps*.—MILTON.

## Exercise I.

Transcribe the following exemplifications of the preceding rules ; underline every *nominative* ; doubly underline every finite *verb*, and note the general or particular rule which determines its *number*. Thus—That very *voice which* THUNDERS (8.) terror through the guilty heart with tongues of seraphs WHISPERS (1.) peace to thine.—ISAAC TAYLOR.

Molasses is sometimes used.—M'CULLOCH. Measles is by no means a fatal disease.—COWAN. Means of retreat was cut from under them.

—DICKENS. Every means was used.—HALLAM's *Middle Ages*, ii. 31. That exercise of the intellect which mathematics requires.—WHEWELL. Mathematics is the logic of quantity.—WHEWELL. Is thy news good or bad?—SHAKS. (*Romeo and Juliet*, ii. 5). The amazing news of Charles at once was spread.—DRYDEN. There is another species of false intelligence.—JOHNSON. A series of inconsistent measures has alienated the colonies from their duty.—JUNIUS. Every means was lawful.—GIBBON. Ardennes waves above them her green leaves.—BYRON. Kermes is a roundish body.—HILL. The age of virtuous politics is past.—COWPER. The extent of your resources is equal to the justice of your cause.—HALL. The purpose of the physical sciences is to answer the question, What is?—MACINTOSH. Suddenly the clang of hoofs was heard.—W. IRVING. On Prague's proud arch the fires of ruin glow.—CAMPBELL. The murmur of tongues was heard.—DICKENS. As pride and conceit has.—*Rambler*, 97. Characteristic of Scott, whose delight and pride was to play with the genius, &c.—J. G. LOCKHART. The water and all upon it was in active motion.—DICKENS. A conscious dignity, a noble spirit, a generous sense of glory and emulation, was not extinguished.—BURKE's *French Revolution*. Ye writers of what none with safety reads.—COWPER. Bellows serve to kindle more the fire.—SIDNEY. The lungs, as bellows, supply a force of breath.—HOLDER. Beneath its base are heroes' ashes hid.—BYRON. The lungs are those large light spongy bodies, &c.—A. COMBE. His small-clothes extend far below the knee.—W. IRVING. His alms were money put to interest.—SOUTHEY. All the king's horse were quartered behind them.—CLARENDON. The cavalry are obliged to climb the hills.—GIBBON. The heavy-armed cavalry were embarrassed in the mud.—GIBBON, chap. xviii. The infantry were satisfied with a shield, a sword, &c.—GIBBON, chap. xli. The graces of writing and conversation are of different kinds. Some degree of riches is therefore required.—JOHNSON. An analysis of the notions, sensations, or states of the mind, demands close attention.—ISAAC TAYLOR. A number of young men were engaged.—*Penny Mag.*, vol. xi. p. 166. All was done by charity that charity could do.—BURKE. The spectator and historian of his exploits has observed.—GIBBON, chap. xli. Our group, I have said, is certainly an elongated one.—J. P. NICHOL. The number of real and historical characters appears to be very limited.—CHAMBERS's *Edinburgh Journal*. Wit and learning were the children of Apollo.—JOHNSON. Health and plenty cheer the labouring swain.—GOLDSMITH. Where the citron and olive are fairest of fruit.—BYRON. One voice, one mind, inspire the throng.—CAMPBELL. Astonishment, awe, and force were his weapons.—CHANNING. Cheerfulness and content are great beautifiers.—DICKENS. All Bedlam, or Parnassus, is let out.—POPE. The corn, or even the rice, which constitutes, &c.—GIBBON. In every tribe, superstition, or gratitude, or fortune, has exalted a particular family.—GIBBON. If in the neighbourhood of Glasgow a race of cannibals has really existed.—GIBBON. A people which wants a saviour, which does not possess an earnest and pledge of freedom in its own heart, is not yet ready to be free.—CHANNING. Not to know me argues yourselves unknown.—MILTON. To be contents his natural desire.—POPE. What you tell me is very probable.—JOHNSON. To swim is to fly in a grosser fluid, and to fly is to swim in a subtler.—JOHNSON. The having done anything once, becomes a motive to the doing of it again; the having done it twice, is a double motive.—HORSELEY.

*Exercise II.*

Underline the following in the same manner, and note the rule which determines the *person* of the verb:—

I seek divine simplicity in him  
Who handles things divine.—COWPER.

They have a king who buys and sells.—BYRON.

Those who have much leisure to think, will always be enlarging their stock of ideas.—JOHNSON.

*Exercise III.*

Underline the *superfluous nominatives* in the following examples:—

The winds, they will not let it sleep.—H. K. WHITE.

Our friend that loved us, he was gone to rest.—HEMANS.

The night it was gloomy, the wind it was high.—SOUTHEY.

*Exercise IV.*

Supply in parentheses the *nominatives suppressed*, and doubly underline their verbs:—

Awake, arise, or be for ever fallen.—MILTON. Tie up the knocker, say I'm sick, I'm dead.—POPE. Tell your invaders this.—SHERIDAN. There was nothing in the whole collection but was in keeping with himself.—DICKENS.

*Exercise V.*

Supply in parentheses the *verbs suppressed*, and underline their *nominatives*:—

Contempt is the proper punishment of affectation, and detestation the just consequence of hypocrisy.—JOHNSON. From brutes what men, from men what spirits know.—POPE.

*Exercise VI.*

Underline the *compound relatives* and doubly underline the two verbs belonging to each:—

Whoever has flattered his friend successfully, must at once think himself a knave and his friend a fool.—POPE. Whatever is read differs as much from what is repeated, &c.—SWIFT.

## II. GOVERNMENT OF THE OBJECTIVE CASE.

## RULE I.

224. Prepositions and transitive verbs in the active voice govern the objective case; as—Give it *to him*. *Follow me*.

A noun, a pronoun, an adverb, or a clause of a sentence, may form an objective as well as a nominative case (see 187, note); but pronouns only are capable of inflection from being thus governed. Nouns are distinguished as objectives only by their position in the sentence; thus—*John struck Mary*. Here *John* is the nominative and *Mary* the objective (see 28); but if we say *Mary struck John*, the cases are reversed.

## EXAMPLES.

- (224.) But rare *at home*, and never *at his books*,  
Or *with his pen*, save when he scrawls a card;  
Constant *at routes*, familiar *with a round*  
*Of ladyships*; a stranger *to the poor*;  
Ambitious *of preferment for its gold*.—COWPER.

Knowledge in general *expands the mind*, *exalts the faculties*, *refines the taste of pleasure*, and *opens innumerable sources of intellectual enjoyment*.—ROBERT HALL. Fire *answers fire*; steed *threatens steed*.—SHAKS. The muses *haunt clear spring*, or *shady grove*, or *sunny hill*.—MILTON. Beaux *banish beaux*, and coaches *coaches drive*.

## RULE II.

225. One preposition or active verb may govern two objectives; as—*From each and all*. *Honour thy father and mother*.

## EXAMPLES.

(225.) *On harp and lip and spirit fell*.—HEMANS. But love or friendship, *with its pleasures and embarrassments*, was insufficient to *occupy Swift's active mind* and *aspiring disposition*.

## RULE III.

226. Two verbs may govern one objective; as—*Honour and obey the king*.

But it is inelegant to combine a verb and preposition in the government of the same objective. 'He was averse *to* and *declined* the proposal:' should be—'He was averse *to* the proposal, and *declined it*.'

Nor ought two prepositions to govern one objective, unless they are immediately connected with each other. It is wrong to say—'They were refused entrance *into* and forcibly driven *from* the house.' Yet we may say—'To and *from* the house.' 'Up and *down* the street.'

## EXAMPLE.

- (226.) He *fills*, he *bounds*, *connects*, and *equals* all.—POPE.

## RULE IV.

227. Many verbs naturally intransitive are used actively, especially to govern a noun of similar meaning; as—*Run a race.*

Otherwise they govern only through a preposition; as—*Run to the town.* But a preposition must not be thus added to a transitive verb before its objective. It is wrong to say—‘I accept of your gift.’

An intransitive verb which takes a preposition after it, assumes so much the nature of a transitive one, that it often admits of a passive voice; thus—*We looked at the pictures; they were made to be looked at.*

## EXAMPLES.

(227.) *I dreamed a dream to-night.*—SHAKS. *I could weep my spirit from mine eyes.*—SHAKS. *Eager to run the race his fathers ran.*—ROGERS. *Sleep the sleep that knows no breaking.*—SCOTT.

## RULE V.

228. The preposition governing an objective case is often suppressed; as—*She sat nearer [to] me than [to] him. I go [on] to-morrow. Go [on] thy way.*

## EXAMPLES.

(228.) *Near yonder copse.*—GOLDSMITH. *Is it like? Like whom?*—COWPER. *Unlike the tide of human time.*—SCOTT.

## RULE VI.

229. Some verbs, as—to ask, allow, lend, give, tell, send, pay, present, teach, offer, deny, cost—are often followed by two objectives, a preposition being understood before the first or indirect one; as—*Tell [to] us our duty. Make [of] him a soldier.*

230. Similar verbs are often used in the passive voice with an objective after them; as—*We are taught our duty. I was offered him as a servant.*

## EXAMPLES.

(229.) *I could forget, forgive thee all.*—MOORE. *Give me back my heart.*—BYRON.

*Then give humility a coach-and-six,  
Justice a conqueror's sword, or truth a gown,  
Or public spirit its great cure, a crown.*—POPE.

(230.) *And all are taught an avarice of praise.*—GOLDSMITH.

## RULE VII.

231. A present participle, from its compound nature, may both govern and be governed in the same sentence; as—*He gave offence by declining the gift.*

## EXAMPLES.

(231.) *By renewing your solicitations.*—JUNIUS. They went on without minding me.—ADDISON.

## RULE VIII.

232. When a verb governs a relative pronoun, it is placed after it; as—The man *whom* I saw.

233. The relative is often suppressed in this case, especially in an easy and familiar style; as—The man I saw yesterday is dead. The book we lost in the garden is found.

## EXAMPLES.

(232.) The ladies are in great pain to know *whom* I intend to elect.—ADDISON. He is the freeman *whom* the truth makes free.

(233.) The throne we honour is the people's choice; the laws we reverence are our brave fathers' legacy; the faith we follow teaches us to live in bonds of charity with all mankind.—SHERIDAN. I looked wistfully into the room we had lately quitted.—DICKENS.

## RULE IX.

234. When a preposition governs the relative *who* or *which*, it must be placed before it, and both must precede the verb; as—*To whom* do you speak? The man *to whom* I spoke.

Not—*Who* (or *whom*) do you speak to? Yet when the pronoun is suppressed, the preposition is deferred; as—The man I spoke to yesterday.

235. The relative *that* is not subject to the above rule—It is the same horse *that* you were looking at.

Some grammarians lay it down as a rule, that a sentence should not end with a preposition. But if we take, for instance, the following passage from the venerable Hooker—'Is there a God to swear by, and is there none to believe in, none to trust to?' what becomes of its simplicity and force if rendered—'Is there a God by whom to swear, and is there none in whom to believe, none to whom to pray?'

## EXAMPLES.

(234.) Those *for whom* the place was kept.—HEMANS. *In whom* we live and move. *Without whom* nothing is strong.—*Liturgy*.

(235.) He that calls a man ungrateful, sums up all the evil *that* a man can be guilty of.—SWIFT. There was nothing *that* a beetle could have lunched upon.—DICKENS.

## RULE X.

236. A compound relative often stands for two objectives; as—I know *what* you mean: or a nominative and objective; as—*What* you have said is sufficient.

*Exercise I.*

Underline the *prepositions*, supplying within brackets [ ] those that are understood, and doubly underline the words governed by them, adding references to the rule applicable in each case :—

The city capitulated the same night, and the troops dispersed in every direction.—ALISON. But intellectual movement in itself is a thing which few care for.—ARNOLD. Are we to suppose that it was a miserable piece of spiritual legerdemain, this which so many creatures of the Almighty have lived by and died by?—CARLYLE. Run to your houses, fall upon your knees.—SHAKS. By gesture, look, or smile. Thus departed this life, if not in the maturity of years, at least in the fulness of glory, Edmund Burke.—ALISON. I never saw the hard rock yet that some green flowery thing would not grow upon.—M'CULLAGH. These doctrines I protest against.—CHANNING. He was forbidden access to the sacrifices or public worship ; he was debarred all intercourse with his fellow-citizens.—HUME.

She wished  
That Heaven had made her such a man.—SHAKS.

*Exercise II.*

Underline the *active verbs*, and the words governed by them, adding references to the rules :—

Not a soldier discharged his farewell shot.—WOLFE. It cost me nearly two hours.—POPE. Ask your master leave.—SWIFT. Shew him these jewels.—HOME. We are forced to deny ourselves some things.—COWPER. They offer us their protection.—SHERIDAN. The ocean paid him tribute. Europe he saw, and Europe saw him too.—POPE. Man yields them to decay.—HEMANS. We'll see whether boys are to govern men, or men are to govern boys.—DICKENS. I will obtain them such a peace.—SHAKS. I thrice presented him a kingly crown.—SHAKS. Then lend thy eye a terrible aspect.—SHAKS. I that denied thee gold.—SHAKS. Give the hautboys breath.—DRYDEN. I can tell you no news. Watering the ground.—MILTON. Sweeping our flocks.—HOME. Forgetting faith, home, father, all.—MOORE. Nor do I think of unfolding all the present.—CHANNING. They lost no more time in asking questions.—DICKENS. We examine the why, the what, and the how.—L'ESTRANGE. Who first insults the victim whom he kills.—CRABBE. Whom dost thou think me?—HOME. They follow an adventurer whom they fear, and obey a power which they hate : we serve a monarch whom we love—a God whom we adore.—SHERIDAN. She knows not whom she loves.—MOORE.

Let me live a life of faith,  
Let me die thy people's death.—NEWTON.

*Exercise III.*

Underline the *compound relatives*, and doubly underline the governing and agreeing words :—

The more I thought of what the old man had said, the less I could account for what I had seen and heard.—DICKENS. What you have done and suffered for two royal masters, has been enough to render you illustrious.—DRYDEN. I have taken a review of what has been done by the governing power in France.—BURKE'S *French Revolution*. Whatever our liturgy has more than theirs, they cut off.

## III. GOVERNMENT OF THE POSSESSIVE CASE.

## RULE I.

237. One noun governs another noun or a pronoun in the possessive case; as—*John's book*; *his hat*.

That is, when two nouns or a noun and pronoun come together, one being the possessor and the other the thing possessed, the former is put in the possessive case.

## EXAMPLES.

(237.) Some judge of *authors' names*, not works.—POPE. The *spider's thread* is cable to *man's tie* on earthly bliss.—YOUNG. The ploughman homeward plods *his weary way*.—GRAY. *Our aim* is happiness—'tis yours, 'tis mine.—ARMSTRONG. Like laurels on the bald first *Cæsar's head*.—BYRON. *My fathers'* ancient burial-place.—BRYANT. Is there any other doctrine *whose followers* are punished?—ADDISON. I venerate the man *whose heart* is warm.—COWPER.

## RULE II.

238. The present participle used as a noun likewise governs a possessive case; as—*My being* present was no hinderance.

## EXAMPLES.

(238.) Upon *their coming* into the garden, the old fellow advised his antagonist, &c.—R. STEELE. Nor will any circumstances account for *your deserting* your sovereign.—JUNIUS. The idea of *his being* sent to the Tower.—JUNIUS.

## RULE III.

239. The noun denoting the thing possessed is often omitted, when sufficiently obvious; as—We went to *St Paul's*.

## EXAMPLES.

(239.) Let all the ends thou aim'st at be thy *country's*, thy *God's*, and *truth's*.—SHAKS. I have seen the pope officiate at *St Peter's*.—ADDISON. The sun looked bright to every eye in the village but *Le Ferre's* and *his afflicted son's*.—STERNE.

## RULE IV.

240. When the same thing is possessed jointly by one or more, the last only takes the sign of the possessive; as—Pollok and *Gilmour's ship*.

## EXAMPLES.

(240.) Peter, John, and *Andrew's* occupation was that of fishermen.—My father and *mother's* command.



## RULE V.

241. When separate possession is denoted, each noun takes the sign—These are *John's*, *William's*, and *Richard's* houses.

## EXAMPLES.

(241.) The source of children's and of courtier's pride.—SHENSTONE. A bigot's and a tyrant's bloody laws.—GRAHAME. Mountains above, earth's, ocean's plain below.—BYRON. With priests' and warriors' voice between.—SCOTT.

## RULE VI.

242. When the same possessor is described by two or more nouns, the sign is generally affixed to the last only; as—King *George's* reign.

## EXAMPLES.

(242.) William the Conqueror's time.—ADDISON. Edward the Confessor's tomb.—ADDISON. King Charles the Second's reign.—ADDISON. With the Duke de Rochefoucauld's and the Archbishop of Aix's letter.—BURKE. The battle-field's dreadful array.—CAMPBELL.

## RULE VII.

243. The possessive case of nouns is generally resolvable into the objective preceded by *of*; as—A *Christian's* hope, or the hope *of a Christian*. The former is more easy and familiar; the latter more formal and solemn.

The objective with *of* is generally preferable in speaking of sacred objects, and should always be used rather than two possessives together. 'My uncle's wife's sister,' should be rendered—'The sister of my uncle's wife.'

Yet it must be observed, that these two locutions are not always interchangeable, and that our Saxon possessive is by no means equivalent to the Latin genitive represented in our language by *of* with an objective. The former has so much of the nature of an adjective, that its pronouns, *my*, *thy*, &c., are often denominated possessive adjectives, or adjective pronouns, and their equivalents in many languages are obliged to agree in gender and number with the nouns to which they are prefixed. The objective preceded by *of* may be used to express the relation of possession, but it embraces many relations besides. 'A glass of wine,' for instance, cannot be resolved into 'a wine's glass.'

The *Lord's* day is the first day of the week; the *day of the Lord* is the judgment-day. The *king's* pictures are those belonging to him; but *pictures of the king* are likenesses of him.

## EXAMPLES.

(243.) Asserted by the House of Commons.—JUNIUS. The acuteness of the bar, the dignity of the senate, the solidity of the judgment-seat, and the sacred morality of the pulpit.—BURKE. Long live the Commons' king, King James!—SCOTT. The rage of the vulture, the love of the turtle.—BYRON. The home of my fathers.—CAMPBELL.

## RULE VIII.

244. When a noun denotes one or more of a number belonging to the possessor, *of* is used before the possessive case which it governs; as—A brother *of my father's*.

There is another usage of this double possessive. 'Do you like that house of his?' does not imply that he has more houses, and it conveys somewhat more than—'Do you like his house?'

## EXAMPLES.

(244.) It was my fortune to sit next to a country justice of the peace, a neighbour, as he said, *of Sir Roger's*.—ADDISON. Ten plays and forty tales *of Kotzebue's*.—BYRON. There was room for one *of ours* to anchor.—SOUTHEY.

And that tongue *of his* that bade the Romans mark him.—SHAKS.

## Exercise.

Underline the possessive cases, and refer to the particular rule applicable in each instance:—

He chooses company, but not the squire's.—COWPER. A sturgeon hanging at a fishmonger's.—SOUTHEY. Real greatness has nothing to do with a man's sphere.—CHANNING. So ended Hannibal's first campaign in Italy.—ARNOLD. Napoleon evinced the greatest satisfaction at the result of this day's operations, and at thus seeing so great a mass of the enemy's forces retreating before him.—ALISON. The end of literature was not, in Schiller's judgment, to amuse the idle.—CARLYLE. Coachmen's, guards', and porters' vociferations, and passengers' greetings.—WARREN.

Then future ages with delight shall see  
How Plato's, Bacon's, Newton's looks agree.—POPE.

A boy's being flogged, is not so severe as a man's having the hiss of the world against him.—JOHNSON. Upon Beatty's inquiring whether his pain was very great.—SOUTHEY. They had by this time taken to their singing again.—DICKENS. The General Steam Navigation Company's ship. It would not be difficult to find several other instances of verbal equivocations misplaced and inconsistent with the person's, the author's, the reader's sentiment.—HALLAM. A spirit more amiable but less vigorous than Luther's, would have shrunk back from the dangers which he braved and surmounted.—ROBERTSON. Those who formed the popular party in Charles the Second's time.—ARNOLD. A Reflection of La Harpe's, occasioned by some strictures of Voltaire's upon Montesquieu, applies, &c.—STEWART. Edward pretended to take the air, with some of Leicester's retinue.—HUME. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus's love to Cæsar was no less than his.—SHAKS. Oh! for our admirable friend Mr Smith of Jordanhill's matchless cutter, to glide through among the glittering archipelago.—PROFESSOR WILSON.

## IV. AGREEMENT OF CASE.

## RULE I.

245. Nouns and pronouns in apposition agree in case ; as—*I, Hamlet the Dane.*

Nouns are said to be in apposition when one explains or characterises the other without any connecting word between them.

## EXAMPLES.

(245.) The emperor *Kaoti*, a soldier of fortune, marched against the Huns.—GIBBON. The *mammoth* comes! the foe! the monster *Brandt*! —CAMPBELL. *Ali* reclined, a man of war and woes.—BYRON. It is seldom that the father and the son, he who has borne the weight, and he who has been brought up in the lustre of the diadem, exhibit equal capacity for the administration of affairs.—GIBBON.

## RULE II.

246. Nouns and pronouns connected by conjunctions agree in case ; as—*He and I* are going. Tell it to *James and me*.

247. A noun or pronoun following *than* or *as*, must be of the same case as that with which the comparison is made, though not immediately connected ; as—*He* is wiser *than I*. He loved *them* more *than me*. *I* am as rich *as he*.

In the sentence—He has more ships than we—*we* is in the nominative to agree with *he*, though *ships* (in the objective) is the word immediately joined to it by *than*. But it is awkward thus to place an objective between the two corresponding nominatives without repeating the verb—*He* has more ships than *we have*. In the sentence—He loved her more than John—it must be supposed that *John* corresponds with *her*, and is in the objective governed by *he loved*; otherwise it must be—He loved her more than John *did*.

## EXAMPLES.

(247.) Occupied with other matters *than the topics* under discussion.—DICKENS. So choose the *shade* rather *than the intrusive glare*.—DICKENS. Would I describe a preacher such *as Paul*.—COWPER. Some friend of his, as welcome here *as he*.—DICKENS.

I know thee not, nor ever saw till now

*Sight* more detestable than *him and thee*.—MILTON.

## RULE III.

248. The verb *to be* in all its parts has the same case after it that it has before it ; as—*It* is *I*. We knew *it* to be *him*.

The pronouns *who* and *which* are placed before the verb *to be* when representing nouns whose natural position would be after it; thus—I know *who* you are; I know *you* are *John*. *Whom* do men say that I am? should be—*Who* do men, &c., as the position of a noun that would answer to it would be after *am*, and therefore agreeing in case with *I*; thus—Do men say that *I* am the *Christ*?

## EXAMPLES.

(248.) 'Tis *I*, Hamlet the Dane.—SHAKS. *Moderation* is the silken string running through the pearl-chain of all virtues.—BISHOP HALL. *Society* is the true sphere of human virtue.—JOHNSON. *Necessity* is the certain connection between cause and effect.—ISAAC TAYLOR. 'Tis *mine*—'tis *yours*, and has been slave to thousands.\*—SHAKS.

## RULE IV.

249. Some passive verbs and verbs of gesture and growth take the same case after as before them, the conjunction *as*, or the verb *to be*, being understood; as—*He* was appointed *commander-in-chief*.

## EXAMPLES.

(249.) *I* have been appointed *clerk* and *schoolmaster* to a village a long way from here.—DICKENS. He caught the fancy of the king, knelt down a *grub*, and rose a *butterfly*.—DICKENS.

## RULE V.

250. Two nouns, or a noun and pronoun, often agree in the objective case after an active verb, the conjunction *as*, or the verb *to be*, being understood; as—*You* make *yourself* a *slave*.

## EXAMPLES.

(250.) What a scope for your exertions, to render your *representation* an honour to its parentage, and a *blessing* to its country!—SIGOURNEY. Who made *thee* a *prince* and a *judge* over us?

True hope is swift, and flies with swallow's wings,  
*Kings* it makes *gods*, and meaner creatures *kings*.—SHAKS.

## RULE VI.

251. The noun or pronoun which answers a question, must be in the same case as that which asks it; as—*Who* comes?—*I*. *Whose* is this?—*John's*. *Whom* did you see?—*Him*.

## Exercise.

Underline the nouns and pronouns that agree in case, and refer to the particular rules:—

But this is not a time.—CAMPBELL. It is the hush of night. Genius is the heir of fame.—HAZLITT. Technical terms have been the lights

\* *Mine* and *yours* are here *nominative* cases according to the rule. How, then, can they be the *possessive* cases of *I* and *you*? (See 77 note, and 91.)

of science, but in many instances the shades of religion.—FOSTER. Our knowledge of nature is our knowledge of laws.—WHEWELL. Careless their merits or their faults to scan.—GOLDSMITH.

Harry the king, Bedford and Exeter,  
Warwick and Talbot.—SHAKS.

So spake the fiend, and with necessity,  
The tyrant's plea, excused his devilish deeds.—MILTON.

Men called him Mulciber.—MILTON. Account me man.—MILTON. Crown her queen of all the year.—DRYDEN. Wisdom and truth, the offspring of the sky, are immortal; but cunning and deception, the meteors of the earth, after glittering for a moment, must pass away.—ROBERT HALL. Tarquinius Priscus, a son of a citizen of Corinth, popular from his wealth and liberality, was elected to the vacant throne.—TYTLER.

That parchment would I scatter wide to every wind that blows,  
And once more reign a Stuart queen o'er my remorseless foes.  
H. G. BELL.

## V. ARTICLE AND NOUN.

There is great delicacy in the proper use or omission of the articles. The following are a few of the most obvious and useful rules to be observed:—

### RULE I.

252. Before common nouns, *a* is used to leave the noun indefinite in the singular; and the omission of the article has the same effect in the plural.

253. *The*, whether in the singular or plural, must be used to point out a particular object; as—I was reading *the book* he gave me. I liked *the books* you selected.

### EXAMPLES.

(252, 253.) We carved not *a line*, we raised not *a stone*.—WOLFE. In the same manner as *sailors harpoon porpoises at sea*, or our *Indians spear salmon in the lakes*. I never want *a word*, but Pitt never wants *the word*.—C. J. FOX. The Thaumatrope is an instrument in which two objects painted on opposite sides of a card—for instance, *a man and a horse, a bird and a cage*—are, by a quick rotatory motion, made to impress the eye in combination, so as to form one picture of *the man on the horse's back, the bird in the cage*, &c.—WHATELY.

### RULE II.

254. *The* is used before a singular noun standing for a class composed of distinct individuals; as—*The lion* is king of the forest. *The Englishman* loves his liberty. *Man* is an exception to this rule: to signify the species, it is used without the article; as—*Man* is mortal.

255. The article is suppressed when the noun represents a species not composed of individuals; as—*Silver* is lighter than *gold*.

## EXAMPLES.

(254.) *The swain* is happier than his monarch. *The Dane* has landed. *Weary* of his life, he flung it away in battle with *the Turk*.—ROGERS. *The Persian's* grave.—BYRON. The proper study of mankind is *man*.—POPE. *Man* is born to trouble.—JOB.

(255.) *Honour* is the grace of greatness. *Wisdom* and *goodness* to the vile seem vile. *Day* set on *Norham's* castled steep. One sort of *knife* is used for *fish*, another for *butter*, a third for *cheese*. *Parties* divide on *law* and *arithmetic* as well as *politics*. *Courage*, considered by itself, and without reference to its causes, is no virtue, and deserves no esteem. A mother's love is neither to be chilled by *selfishness*, nor daunted by *danger*, nor weakened by *worthlessness*, nor stifled by *ingratitude*.

Sweet is *revenge*, especially to women;  
*Pillage* to soldiers, *prize-money* to seamen.—BYRON.

## RULE III.

256. An article before a proper noun renders it a common one; as—*a Milton*, that is, a man like *Milton*; *a Tudor*, one of the *Tudor* family. The plural takes the article when the sense is definite, and none when it is indefinite. *The Hampdens* of the age. *Miltons* are not to be met every day.

## EXAMPLES.

(256.) Subdued the reason of *a Grotius*, *a Pascal*, or *a Locke*.—GIBBON. The genius and correctness of *an Addison* will not secure him from neglect.—JOHNSON; *Rambler*, 10. *Douglasses* to ruin driven.—SCOTT. The patriot family of *the Cutos* emerged from *Tusculum*.—GIBBON. *The Platos* and *Ciceros* among the ancients, *the Bacons*, *Boyles*, and *Lockes*, among our own countrymen, are all instances of what I have been saying.—BUDGE. The family of *the Lambs* had long been among the most thriving and popular in the neighbourhood.—W. IRVING.

What can ennoble sots, or slaves, or cowards?  
 Alas! not all the blood of all *the Howards*.—POPE.

## RULE IV.

257. An article is placed before an adjective used as a noun; as—*The brave*. *The good*. Or marking an abstract; as—He studied *the pathetic*.

## EXAMPLES.

(257.) O'er groaning heaps, *the dying* and *the dead*.—DARWIN. There lived *a sage* called Discipline.—COWPER. *The many* rend the sky.—DRYDEN. The present life abounds in *the poetic*. No passion unfolds itself sooner than the love of *the ornamental*.—CHANNING.

## RULE V.

258. An article is placed before a participle used as a noun and followed by *of*; as—In *the hearing of the judge*.

It is wrong to say: 'Let us guard against *the giving* way to resentment;' because the participle, not admitting *of* after it to govern the noun following, is simply a verb.

## EXAMPLES.

(258.) *The waving of an enchanter's wand*.—HAZLITT. *The swallowing of the sword*.—HAZLITT. Chills like *the muttering of a dream*.—MOORE. School-training, to be equitable, must be *a training of minds in the mass*.—I. TAYLOR.

## RULE VI.

259. Before the limiting words, *few*, *small*, and *little*, the omission of the article increases the restriction. 'I used *little* severity,' means certainly not much, perhaps none; but, 'I used *a little* severity,' conveys certainly some, perhaps a good deal.

## EXAMPLES.

(259.) *Few* years have passed. *Few* are thy days, and full of wo. —LOGAN. *A few*, but *few* there are who, &c. *Few*, *few* shall part where many meet. —CAMPBELL. *A few* chosen authors. He has *small* claim to our gratitude. I have *a small* claim on you. It requires *little* penetration to discover. This study requires *a little* attention.

## RULE VII.

260. *A* is used before a comparative followed by *than*; as—He is *a wiser* man *than* his brother. *The* is used before the comparative with *of*; as—He is *the wiser of* the two.

## EXAMPLES.

(260.) The press is *a mightier* power *than* the pulpit. —CHANNING.

I'll prove *the prettier* fellow *of* the two,  
And wear my dagger with *the braver* grace. —SHAKS.

*Of* two such lessons why forget  
*The nobler and the manlier* one? —BYRON.

## RULE VIII.

261. When *than* or *as*, after an adjective, connects two nouns denoting the same person or thing, the article is suppressed before the last; as—He is a better *statesman than soldier*.

262. But if *than* or *as* does not compare the noun following with that immediately before it (see 247), the article must be repeated; as—A *terrier* is a better watch-dog *than a spaniel*. A *lawyer* may be as good a man *as a clergyman*.

## RULE IX.

263. When two or more nouns connected by *and* stand in apposition to another noun, the article is used only before the first of them; as—*Cæsar, the consul and dictator, was killed by Brutus.*

When the conjunction is suppressed, however, the article is repeated.

264. If the nouns refer to different persons, the article must be repeated.

‘*Cincinnatus the dictator, and the master of the horse, marched against the enemy*’—conveys that the master of the horse was a distinct individual from Cincinnatus the dictator.

## EXAMPLES.

(263.) *Albert-Edward, the Prince of Wales and Duke of Cornwall.*

*Rome,*  
*The mistress of the world, the seat of empire,*  
*The nurse of heroes, the delight of gods,*  
*That set the nations free—Rome is no more.*

(264.) *Victoria the Queen, and the Princess Royal* drove out.

## RULE X.

265. When two or more adjectives qualify a noun denoting the same object, the article is used only before the first; but if different objects are intended, the article must be repeated. *A tall, an old, and a fat man,* refer to *three* men; *a tall, old, fat man,* indicates but *one*. I like *the red and green tartan*, has not the same meaning as—I like *the red and the green tartan*.

## EXAMPLES.

(265.) The distress under which *a strong, proud, and powerful mind* is compelled, &c.—SCOTT. The man wore *a large, dark, faded cloak*.—ACKENS.

*The red rose and the white are on his face,*  
*The fatal colours of our rival houses.*—SHAKS.

*The tortoise here and elephant unite,*  
*Transformed to combs, the speckled and the white.*—POPE.

## RULE XI.

266. The indefinite article must be repeated before several nouns when the same form of it would not agree with all.

We can say *a man, woman, and child*; but we must say *a cow, an ox, and a pig*, because *a* may not be used before *ox*.



*Exercise.*

Underline the articles, or mark where they are suppressed ; doubly underline the words to which they belong, and refer to the particular rule in each case :—

There was again the smacking of whips, the clattering of hoofs, and the glittering of harness.—W. IRVING. Party is the madness of many for the gain of a few. Tells of a few stout hearts that fought and died. Angels' visits, few and far between.—CAMPBELL. I mean the steamer with the red funnel. The sun went down. The moon o'er a dark cloud shone clear. The isles of Greece.—BYRON. The Pyrrhic dance.—BYRON. The Douglas thus his counsel said.—SCOTT. The many rend the skies with loud applause.—DRYDEN. Many a time and oft. Many and many a way to the wreaking of malice. He was perfumed like a milliner. A hollow sound and a red-hot hiss attended the contact.—W. IRVING. Almost all the fictions of the last age will vanish, if you deprive them of a hermit and a wood, a battle and a shipwreck.—JOHNSON. Then shrieked the timid, and stood still the brave.—BYRON. This odious fashion is produced by a conspiracy of the old, the ugly, and the ignorant, against the young and beautiful, the witty and the gay.—JOHNSON; *Rambler*, 15. There is a law above all the enactments of human codes: it is the law written by the finger of God on the heart of man.—BROUGHAM. The now despised nation rose to the height of grandeur, effected extensive conquests, enjoyed flourishing manufactures and commerce, and possessed magnificent palaces and temples, &c.—MACAULAY.

And earn a new bonnet by bringing a bough  
From the alder that grows in the aisle,—SOUTHEY.

## VI. ADJECTIVE AND NOUN.

## RULE I.

267. An adjective agrees with the noun which it qualifies ; as—*This book. These books.*

This is a rule of universal grammar ; but the only English adjectives capable of inflection in obedience to it are the demonstratives. However, the selection of suitable adjectives, and the management of comparatives and superlatives, is properly the subject of several rules.

## EXAMPLES.

- (267.) I would express him *simple, grave, sincere* ;  
In doctrine *uncorrupt* ; in language *plain* ;  
And *plain* in manner ; *decent, solemn, grave* ;  
And *natural* in gesture ; much *impressed* ;  
Himself, as *conscious* of his *awful* charge,  
And *anxious* mainly that the flock he feeds  
May feel it too ; *affectionate* in look  
And *tender* in address, as well becomes  
A messenger of grace to *guilty* man.—COWPER.

The world was void,  
The populous, and the powerful was a lump,  
Seasonless, herbless, treeless, manless, lifeless.—BYRON.

These were thy charms, sweet village, sports like these.—GOLDSMITH.  
These abominable principles, and *this* more abominable avowal of them,  
demand the most decisive indignation.—CHATHAM. Brethren they are  
in those rude huts, in that wild attire.—CHANNING. I have not wept  
these forty years.—DRYDEN.

(For observations on *these* sort, *those* sort, &c., see 207.)

#### RULE II.

268. The distributive adjectives, *each*, *every*, *either*, *neither*, agree only with singular nouns; as—*Each man. Every day.*

#### EXAMPLES.

(268.) *Every hour* brings additions to the original scheme.—JOHNSON.  
*Either sex* and *every age* was engaged in the pursuits of industry.—  
GIBBON, ch. 10. *Neither party* yielded.  
(See note under 65, page 18.)

#### RULE III.

269. Indefinite adjectives denoting quantity, accompany nouns in the singular; those of number, if more than one, must be used before plurals; thus—

SINGULAR.	PLURAL.
Much,	Many
Little,	Few.
Less,	Fewer.
Least,	Fewest.

270. *Whole*, as an indefinite adjective, agrees only with singular nouns; *several*, only with plurals; *all*, *some*, *no*, *any*, *other*, with either singular or plural.

We say *whole* as an indefinite adjective, for as a common one it may agree with a plural noun—The *whole* cups, meaning the unbroken ones. But if we mean the whole number of them, we must say *all* the cups. We say the *whole* population, but not the *whole* inhabitants, or the *whole* of the inhabitants.

#### EXAMPLES.

(269.) There are *many* ways of telling a secret.—JOHNSON. Nor *less* has been his *temerity* by land, nor *fewer* his *hazards*.—JOHNSON. *Much* needless *difficulty* has been raised respecting the results.—WHATELY. So *many* crimes, and so *much* misery, have seldom been accumulated in so short a space.—HALLAM. So *many* laws, argue so *many* sins. Full *many* a gem. Beats back the current *many* a rood. *Many* an aged wanderer has perished here.

\* *Many*, followed by *a*, precedes a singular noun, and takes a singular verb—*Many a man has seen.*

(270.) No holy *seer* of religion, no statesman, no orator, no man of any literary description whatever, has come up, &c.—BURKE. No *image* meets my wandering eye.—WILSON. The whole population. After several victories. The conquest of Ireland was made by several attempts in several ages. Other *lords* have had dominion.—ISAIAH. He had no other refuge. Who will shew us any good?—PSALMS. Have you no words? Ah, think again!—MONTGOMERY.

#### RULE IV.

271. Adjectives and adverbs should not be used for each other; the former expressing the quality of a noun, the latter pointing out the circumstances of a verb or adjective. Yet some adjectives qualify the noun or pronoun only through the verb; as—*Magnesia feels smooth. He looked afraid.*

It would not do to say, *Magnesia feels smoothly.* The verb to be is that which most frequently admits of being thus qualified by an adjective; and if one is at a loss to determine whether to use an adjective or an adverb, it may often be determined by trying whether the verb can be interchanged with the verb to be, or a part of the latter introduced without materially violating the sense. *Magnesia is smooth. He was afraid.*

Under these circumstances, it is impossible always to apply the rule that every adjective belongs to a substantive expressed or understood. We say, *He is alive*; but we cannot say, *He is an alive man.* We see a man working hard, and remark that 'he is very industrious,' though we by no means intend to pronounce of him that he is an industrious man, for he may be generally very idle. So on receiving a kind attention we say: 'You are very kind;' but without intending to express the opinion: 'You are a very kind person.' An adjective thus situated seems to occupy an adverbial position and office. Webster says on this subject: 'Adjectives are used to modify the action of verbs, and to express the quality of things in connection with the action by which they are produced.'

An adjective preceded by a preposition becomes an adverbial phrase; as—*At last. Of old.*

Poets are allowed to use adjectives for adverbs—*False flew the shaft, though pointed well.*—MOORE.

#### EXAMPLES.

(271.) You may not be *ashamed* of that hero.—DRYDEN. Blind men say black *feels rough*, and white *feels smooth*.—DRYDEN. Youthful kings in battle *seized alive*.—POPE. His eye grew *languid*.—BLOOMFIELD. His genius, like Burke's, *burned brightest* at the last.—HAZLITT. His peers have *found* him *guilty* of high treason.—SHAKS. Aristotle has problems which inquire why the sun *makes* men *black*.—BROWN. *Leaves* the lily *pale*, and *tinge* the violet *blue*.—PRIOR. My friend *bade* me *welcome*, but *struck* me quite *dumb*.—GOLDSMITH. Nay, *look not big*.—SHAKS. When he hears such a one is very rich, he *turns pale*.—ADDISON. Half the women would have *fallen sick*.—ADDISON. A miser *grows rich* by *seeming poor*; an extravagant man *grows poor* by *seeming rich*.—SHENSTONE. Dappled horses *turn white*.—BACON. The torrid zone is now *found habitable*.—COWLEY.

## RULE V.

272. Adjectives often modify each other; as—*Dark blue*.

## EXAMPLES.

(272.) The angelic squadron then turned *fiery-red*.—MILTON. Amid the *festal-sounding* shades.—COLLINS. If I were chained, unarmed, or *bedrid old*.—HOME. Fair Cadiz, rising o'er the *dark blue* sea.—BYRON. How beautiful beneath the *bright blue* sky.—SOUTHEY. The door was *red hot*, and the gap wider.—DICKENS.

## RULE VI.

273. The comparative form is used when *two* things are compared—Iron is *harder than* wood.

274. The comparative has *than* after it when the things compared are of *different* classes—Wisdom is *better than* riches.

275. The comparative with *than* has *other* after it when the things compared are of the *same* class—'Lycurgus was wiser *than any other* Spartan,' implies that Lycurgus was a Spartan; but, 'Lycurgus was wiser *than any* Spartan,' would mean that he was *not* of that nation.

276. The comparative has *of* after it when selection from *two* is implied—He was the stronger *of the two*.

277. The comparative may be used without either *than* or *of* following.

## EXAMPLES.

(273, 274.) The swain is *happier than* his monarch.—STERNE. *Swifter than* the course of light.—FALCONER.

Between *two* hawks which flies the *higher* pitch;

Between *two* dogs which hath the *deeper* mouth,

Between *two* blades which bears the *better* temper.—SHAKS.

When reason doubtful, like the Samian letter,

Points him *two* ways, the *narrower* is the *better*.—POPE.

(275.) Dryden could select from his works better specimens of every mode of poetry *than any other* English writer could supply.—POPE.

(277.) Lest my rash hand should do a *hasty* deed my *cooler* thoughts forbid.—SHAKS. Could make the *worse* appear the *better* reason.—

MILTON. Homer was the *greater* genius; Virgil the *better* artist.—POPE. A *louder* yet, and yet a *louder* strain.—DRYDEN.

## RULE VII.

278. The superlative is employed when *three* or more things of the same class are compared—Oak is the *hardest* British wood. It is often used absolutely—A *most* beautiful flower.

## EXAMPLES.

(278.) In the *worst* inn's *worst* room.—POPE. Dear Nature is the *kindest* mother still.—BYRON. The tyrant of the Chersonese was freedom's *best* and *bravest* friend.—BYRON. The *most* *able* men are not

always the *most virtuous*.—SCOTT. Oh! *bloodiest* picture in the book of time.—CAMPBELL. The *greatest* pleasure of life is love; the *greatest* treasure, contentment; the *greatest* possession, health; the *greatest* ease, sleep; the *best* medicine, a true friend; the *surest* consolation, a good conscience.—DICKENS.

#### RULE VIII.

279. *Double forms* (as—*more better, most fairest*) are improper; but *two* or more comparatives or superlatives may be coupled by conjunctions expressed or understood, and joined to the same noun.

#### EXAMPLES.

(279.) The *chillest* and the *stillest* night.—SHAKS. The *older* and *more inveterate* a wound, the *more* painful the remedy, and *more* desperate the cure.—KIRWAN.

Sweet bird, that shunn'at the noise of folly,  
*Most musical, most melancholy*.—MILTON.

Ask of the channeled rivers if they held  
*A safer, easier, more determined* course.—WORDSWORTH.

#### RULE IX.

280. The *position* of comparatives and superlatives relatively to numerals must be determined according to the sense. We must say, 'The first four,' not 'The four first;' though the latter sometimes occurs in good authors.

#### RULE X.

281. Participles, both singly and in clauses, agree as adjectives with nouns and pronouns.

282. They also sometimes qualify the noun or pronoun through the verb.

283. Participles are often absolute—Generally *speaking*, he is regular. This *said*, ~~he~~ sat.

#### EXAMPLES.

(281.) They plainly heard the *people cheering*. Barnaby stood *leaning* on his spade, *gazing* at the brightness in the west, and *singing* softly to himself. Gashford paused a moment, *struggling* with his caution and his malice.—DICKENS.

(282.) Mrs Quilp came *hurrying* down stairs.—DICKENS. I remained *standing* on the spot where he had left me.—DICKENS. Two guests sat *enjoying* the fire.—SOUTHEY.

(283.) *Sole reigning*, holds the tyranny of heaven.—MILTON. The door *being opened*, the child addressed him.—DICKENS.

The *service past*, around the pious man,  
With ready zeal, each honest rustic ran.—GOLDSMITH.

## SYNTAX—ADJECTIVE AND NOUN.

### Exercise.

Underline the adjectives, doubly underline the words qualified, and refer to particular rules:—

By many a death-bed I have been,  
And many a sinner's parting seen.—SCOTT.

Carry much seed into the field. He that gathered much had nothing over.—*Bible*. Return as much as you borrowed. Do all thy work.—*Bible*. Must I endure all this? More than any man in all Venice. Fought all his battles o'er again. Touch all her chords. All Judea and all the country about Jordan.—*Bible*. No strife between thee and me.—*Bible*. Worship no other God.—*Bible*. Are there no means? No, Saxon, none.—SCOTT. Father of many nations.—*Bible*. Every one of these remedies has been successively attempted.—JUNIUS. Every poem, every history, every oration, every picture, every statue, is an experiment on human feeling.—MACINTOSH. The worthiest of the worthy.—PAYNE. How come men often to prefer the worse to the better? This is the worst. The least of all thy mercies.—*Bible*. The knight is a much stronger Tory in country than in town.—*Spectator*. Magnesia feels smooth.—KIRWAN. It is worth observation.—BELOE. He rose late, but not refreshed. The air felt cool and chilly. The stars looked pale.—DICKENS.

Within that chest had she concealed herself,  
Fluttering with joy, the happiest of the happy.—ROGERS.

His ready speech flowed fair and free,  
In phrase of gentlest courtesy.—SCOTT.

Great Dryden next, whose tuneful muse affords  
The sweetest numbers and the fittest words.—ADDISON.

Thee I revisit safe.—MILTON.

A being darkly wise, and rudely great.—POPE.

A sheet of livid flame discloses wide.—THOMSON.

Soft sighed the flute.—THOMSON.

Hoarse barks the wolf.—DARWIN.

False flew the shaft, though pointed well.—MOORE.

She gazed horribly eager around.—SOUTHEY.

Abrupt and loud a summons shook their gate.—CAMPBELL.

And nearer, clearer, deadlier than before.—BYRON.

A field of the dead rushes red on my sight.—CAMPBELL.

'And hast thou then forgot?' he cried, forlorn.—CAMPBELL.

The morn hath risen clear and calm.—MOORE.

Where the abbey rose dim on the sight.—SOUTHEY.

Each wondering brow is knit and arched.—CAMPBELL.

Allured to brighter worlds and led the way.—GOLDSMITH.

The younger guest purloined the glittering prize.—PARNELL.

## VII. PRONOUN AND ANTECEDENT.

## RULE I.

281. Pronouns must be of the same gender, number, and person as their antecedents.

(We use the term *antecedent* to denote the noun or pronoun for which any pronoun stands, and not merely that which precedes a relative.)

This rule has certain exceptions. Monarchs, authors, and public speakers use *we*, *ours*, and *us*, in reference to their single selves. Modern fashion insists on *you* being used for *thou*.

In figurative language, pronouns agree with the personified object. The definite article is elegantly used instead of pronouns in speaking of the members of the body, and in some other cases. We say: 'He has much pain in the head,' not *his* head.

The relative pronoun, when an objective to a verb following, is often omitted, especially in a familiar style. (See 233.) On the other hand, a relative is sometimes expressed, and its antecedent understood, especially in poetry. (See 221.)

## EXAMPLES.

(284.) *I set myself a little more upon my centre. We must humble ourselves. Content thyself. You forget yourself. Deliver yourself up. David hid himself. She came down to wash herself. It moves in all directions without turning itself.*

That orb'd maiden, with white fire laden,  
Whom mortals call the moon.—SHELLEY.

Woods that wave o'er Delphi's steep,  
Isles, that crown the Egean deep.—GRAY.

At mercy of the waves, whose mercies are  
Like human beings during civil war.—BYRON.

Fools who came to scoff, remained to pray.—GOLDSMITH.

With none who bless us, none whom we can bless.—BYRON.

Ye household deities, whose guardian eye.—ROGERS.

That forbidden tree, whose mortal taste.—MILTON.

A king sat on the rocky brow which looks o'er sea-born Salamis.—BYRON.

My loving people, we have been persuaded by some who are careful for our safety, to take heed how we commit ourselves to armed multitudes.—Queen Elizabeth in HUME. We have reason to believe that the Prince of Wales will be named Albert Edward.—Times newspaper. First, therefore, let us (editors and kings are always plural) premise that there are, &c.—W. IRVING.

Science has now left her retreats, her shades, her selected company of votaries.—CHANNING. The old house seemed to have many good years of life in him yet.—DICKENS.

And Jura answers through her misty shroud.—BYRON.

Ye avalanches, whom a breath draws down.—BYRON.

Tweed and his tributaries mingle still.—SCOTT.

And the larch hath hung all his tassels forth.—HEMANS.

## RULE II.

285. Two or more singular antecedents connected by *and*, require a pronoun in the plural.

## EXAMPLES.

(285.) *Hell and the grave combined their force. Both Cato and Cicero loved their country.*

## RULE III.

286. Two or more singular antecedents of the third person separated by *or* or *nor*, require a pronoun in the singular.

## EXAMPLES.

(286.) *But love or friendship, with its pleasures and embarrassments, was insufficient to occupy Swift's active mind and aspiring disposition.—Scott's Life of Swift. Man is not such a machine as a clock or a watch, which moves merely as it is moved.*

## RULE IV.

287. When two or more antecedents of different persons are coupled together, either by *and* or *or*, the pronoun must be plural, and agree with the first in preference to the second, and with the second in preference to the third; as—*You and I have finished our business. You and he have received your reward.*

## EXAMPLES.

(287.) *He and I have made the arrangement; we want no assistance now. John and you should go to your lessons. Neither he nor I was satisfied with the reception we received. Either he or I must resign our situation.*

## RULE V.

288. Collective nouns require singular or plural pronouns, according to whether they convey unity or plurality of idea.

The rules and observations, page 60, are applicable here, and may be referred to.

## EXAMPLES.

(288.) *The clergy began to withdraw themselves.—BLACKSTONE. The multitude, with all their means of instruction, &c.—CHANNING. The populace, unfortunately for their own comfort, &c.—W. IRVING.*

## RULE VI.

289. *Each, every, either, neither*, require to be represented by singular personal pronouns.

## EXAMPLES.

(289.) *Neither of these classifications is in itself erroneous or irrational.—WHATELY. Every season has its peculiar power of striking*



the mind.—JOHNSON. *Each* in his narrow cell for ever laid.—GRAY. *Every* body called for his or her favourite remedy, which nobody brought.—DICKENS.

*Each* had his glowing mountains, *each* his sky,  
And *each* seemed centre of his own fair world.—WORDSWORTH.

#### RULE VII.

290. In the position of singular pronouns of different persons, the second precedes the others, and the third precedes the first; as—*You* and *he* will go. *He* and *I* will go.

A noun will have the same place as the third personal pronoun; as—He says he saw either my *cousin* or *me*.

291. With the plural pronouns, *we* has the first place, *you* the second, and *they* the third; as—*We* and *they* start to-morrow.

The reason of the difference in the position of the singular and plural pronouns is this:—In the singular number, the speaker (*I*) puts himself after the person spoken to, and the person spoken of, as a matter of politeness. But in the plural number, for the same reason, he puts those who are most intimately associated with him in the first place (unavoidably including himself), then the persons spoken to, and then those spoken of.

#### RULE VIII.

292. *It* is used impersonally for all genders, numbers, and persons; as—*It* is I. *It* was you. *It* will be they. And often without reference to any person; as—*It* happened.

#### EXAMPLES.

(292.) 'Tis the divinity that stirs within us.—ADDISON. *It* is thou, Liberty, thrice sweet and gracious goddess.—STERNE. *It* is the hush of night.—BYRON. *It* is an ancient mariner.—COLERIDGE. *It* is the spot I came to seek.—BRYANT. *It* came on darker and darker.—DICKENS.

#### RULE IX.

293. The relative must be placed as near as possible to its antecedent; as—The soldier *who* disobeyed his officer was tried and punished for the offence.

Not—the soldier was tried and punished for his offence, *who* disobeyed his officer. A collocation like this, however, is allowable in poetry when there is no danger of ambiguity.

#### EXAMPLES.

(293.) A few eminent men, *who* belonged to an earlier and better age, were exempt from the general contagion. The patron, *to whom* a book was inscribed, was expected to reward the writer with a purse of gold.

*He* is the freeman *whom* the truth makes free.—COWPER.

## RULE X.

294. The relative *that* must be used instead of *who* or *which* :

I. After an adjective in the superlative degree; as—The *best that* I know.

II. After interrogative pronouns, demonstrative adjectives, and indefinite adjectives or pronouns; as—*All that* he knows. *Some people that* were there. *Any man that* says so.

III. After the adjective *same*, and generally after the verb *to be* used impersonally; as—The *same that* I bought. *It was my father that* said so.

IV. When it has two antecedents, one of which would require *who* and the other *which*; as—The *lady and lapdog that* we saw.

295. It is often used simply to avoid the too frequent repetition of *who* or *which*.

The relative *that* is more familiar than *who* or *which*, and is therefore frequently admitted, and indeed preferred as a substitute in conversation, and a light, easy style of writing; but in a dignified and exact composition, only the usages above mentioned should be admitted.

## EXAMPLES.

(294.) Prayer is the *simplest form of speech that* infant lips can try. —MONTGOMERY. And *all that* beauty, *all that* wealth e'er gave. —GRAY. *Who that* has any sense of religion would have argued thus? *What man is he that* liveth, and shall not see death? —Psalms. *Some that* I could name. *Any that* you please. Ah! *who that* loves, can love enough? *Yon moon that* rose last night. *All that* pass by. It is he *that* sitteth on the circle of the earth. —ISAIAH.

## RULE XI.

296. The relative *which* has sometimes a clause as its antecedent; as—*He likes reading, which* I am glad to hear.

## EXAMPLES.

(296.) *He is neither overexalted by prosperity, nor too much depressed by misfortune; which*, you must allow, marks a great mind. *He has resolved to go to sea, which* has caused us much grief. *To possess an empire on which the sun never sets, which* England does, can be said of no other country.

## RULE XII.

297. When the antecedent is a collective noun, expressing unity of idea, even though it implies persons, the relative *which*, and not *who*, is generally used; as—The *family which* they consider as usurpers.

## EXAMPLES.

(297.) The *court* which gives currency to manners ought to be exemplary. That *faction* in England which most powerfully opposed his arbitrary measures. The *party* which he entertained yesterday was very numerous. The *army* which conquered at Waterloo was commanded by the Duke of Wellington.

## RULE XIII.

298. *This* refers to objects at hand, and *that* to those more distant. When two have been mentioned, the latter is referred to again by *this*, and the former by *that*.

## EXAMPLES.

- (298.) To ease the soul of one oppressive weight,  
*This* quits an empire, *that* embroils a state.—POPE.  
 Some place the bliss in action, some in ease;  
*Those* call it pleasure, and contentment *these*.—POPE.  
 'Is *this* the region, *this* the soil, the clime,'  
 Said the lost archangel, '*this* the seat  
 That we must change for heaven—*this* mournful gloom  
 For *that* celestial light?'—MILTON.  
 The palaces and lofty domes arose—  
*These* for devotion, and for pleasure *those*.—POPE.

## RULE XIV.

299. *Those* is used for the plural of *he* before a relative.

## EXAMPLES.

- (299.) Bring back the lost and lovely; *those* for whom the place was kept.—HEMANS.

Happy and worthiest of esteem are *those*  
 Whose words are bonds, whose oaths are oracles,  
 Whose love sincere, whose thoughts immaculate,  
 Whose tears pure messengers, sent from the heart,  
 Whose heart as far from fraud as heaven from earth.

*Exercise.*

Underline every pronoun, doubly underline the word it relates to, and supply reference to the particular rule. Indicate by brackets [ ] where a pronoun is suppressed:—

Christian and Moor in death promiscuous lay, each where he fell.—SOUTHEY. Each one has had this exotic disease in his turn.—CATLIN, ii. 255. The carnation, the ranunculus, and the auricula, have each its devotees.—SOUTHEY. Be a man's vocation what it may, his rule should be to do its duties perfectly, to do the best he can, and thus to make perpetual progress in his art.—CHANNING. All who wished for a change, met with a gracious reception in her court, and their spirit of disaffection was nourished by such hopes and promises as in every age impose on the credulity of the factious.—ROBERTSON. Men of great and stirring powers, who are destined to mould the age in

which they are born, must first mould themselves upon it.—**COLERIDGE**. In the same year he recommends the study of that law to another of his correspondents in such terms as bespeak his own attention to it.—**HALLAM**. It rests on a combination of physical strength with diplomatic address, of perseverance in object with versatility in means, which was never before exhibited on the theatre of the world.—**ALISON**. This is not fair, nor profitable that. These bind to earth, for these I pray to live. To us who dwell on its surface, the earth is by far the most extensive orb that our eyes can anywhere behold.—**ADDISON**. The prince, having considered his sister's observations, told her that she had surveyed life with prejudice, and supposed misery where she did not find it.—**JOHNSON**. The student of modern history, especially, needs a knowledge of geography; because, as I have said, his inquiries will lead him first or last to every quarter of the globe. But let us consider what a knowledge of geography is. First, I grant it is a knowledge, &c.—**ARNOLD**. This is my own, my native land.—**SCOTT**. To that she bends, to that her eyes she rears. Can parliament be so dead to its dignity and duty as to give its support to, &c.—**CHATHAM**. The church has, through its committee on education, in the last report, recommended a more liberal endowment, so that we have now reason to count upon its cordial co-operation. Nor could Claudius think of indulging any private resentment, till he had saved an empire, whose impending ruin would crush both the army and the people.—**GIBBON**. How much do we prize the works of great men, which enable us to look, as it were, into the very nature of that mind, whose distant effects we know to be so marvellous!—**ARNOLD**. Enabled me to see both what kind of person it was who advanced, and what kind of place it was through which he came. It was a little old man.—**DICKENS**. They ruined themselves. I am apt to do myself wrong. Curse not thyself, fair creature. Every man consoles himself with the hope of change. The committee which met yesterday was unanimous. The popular party, which possessed great influence, was hailed with delight. The followers of Catiline were the most profligate that could be found in any city. Who that has any sense of religion, would have argued thus? She is the same lady that we met in the country. And all that beauty, all that wealth ever gave, &c. The men and things that he has studied have not improved his morals.

Each had his glowing mountains, each his sky,  
And each seemed centre of his own fair world.—**WORDSWORTH**.

No one came but he was welcome.—**WORDSWORTH**.

Each looked to sun, and stream, and plain,  
As what he ne'er might see again.—**SCOTT**.

Towards the house  
Together we returned; and she inquired  
If I had any hope: but for her babe  
And for her little orphan boy, she said,  
She had no wish to live, that she must die  
Of sorrow. Yet I saw the idle loom  
Still in its place; his Sunday garments hung  
Upon the self-same nail; his very staff  
Stood undisturbed behind the door.—**WORDSWORTH**.

## VIII. MOODS OF VERBS.

## RULE I.

300. One verb governs another in the infinitive mood ; as—  
I *desire to improve*.

When the infinitive relates to some purpose in view, the phrase *in order to*, is expressed or understood.

*For* before *to* is now a vulgarism, though it was quite correct two centuries ago ; as—What went ye out *for to* see ?

## EXAMPLES.

(300.) Barnaby's enjoyments were *to walk*, and *run*, and *leap*.—  
DICKENS. Hammers *began to rattle* on the walls.—DICKENS. Judges,  
v. 16. Deut. i. 27. Paradise Lost, i. 750 ; ii. 419.

As soldiers watch the signal of command,

They learn *to bow*, *to kneel*, *to sit*, *to stand*.—COWPER.

*To interpret* the present thoroughly, we must understand and unfold all the past.—CHANNING.

## RULE II.

301. The infinitive is also governed by nouns and adjectives ;  
as—A *desire to visit* France. *Anxious to return*.

302. Sometimes the infinitive seems to depend chiefly on the  
adverb which precedes an adjective ; as—*Too proud to be* vain.

## EXAMPLES.

(301.) With speed that entering speaks his *haste to go*.—CRABBE.  
The *desire to possess* the objects or the knowledge.—WHEWELL. There  
was *nothing in his advances to startle or alarm*.—W. IRVING. 'Twere  
*long to tell and sad to trace*.—BYRON.

(302.) *Too notorious to require* an application.—JENIUS. *Too fond*  
of the right *to pursue* the expedient.—GOLDSMITH. Mr Haredale and  
the worthy vintner were *too amazed* and *too much hurried to ask* any  
further questions.—DICKENS.

## RULE III.

303. *To*, the sign of the infinitive, is suppressed after the  
verbs bid, dare, need, make, see, hear, feel, let, and occasionally  
some others. The infinitive of the verb *to be* is an exception,  
as it generally retains the sign even after these verbs—I *see it*  
*to be* so.

The verb must not be suppressed and the sign used : thus—Are  
you going? I don't intend *to*.

304. The sign of the third person singular (*s*) is often  
dropped in the verb *to need*, and also *to dare*, when it means

to venture, and is followed by an infinitive—He *dare* not do it.

But not when it means to challenge, and governs a noun—A front that *dares* the *skies*.

## EXAMPLES.

(303, 304.) Pride guides his steps, and *bids* him *shun* the great.—POPE. Then Mary could *feel* her heart's blood *curdle* cold.—SOUTHEY. Let truth and falsehood *grapple*; who ever *knew* truth put to the worse in a free and open encounter?—MILTON. Let us not *disparage* that nature that is common to all men, for no thought can measure its grandeur.—CHANNING.

Believe? Expect? I *know* it to be true.—MONTGOMERY.

## RULE IV.

305. The infinitive is sometimes absolute; as—*To tell* you the truth, I do not like him.

By *absolute*, is here meant, not governed by any preceding word, but forming with the noun it governs a phrase or independent clause in the sentence.

## EXAMPLES.

(305.) *To speak* truly, the young people, &c.—ADDISON. *To be* concise, our great men are those, &c.—W. IRVING.

## RULE V.

306. The subjunctive mood should be used—

I. After *if*, and other conjunctions, when contingency and futurity are implied.

II. After *if* or *though*, expressed or understood, denoting a mere supposition.

III. After an imperative with *lest* or *that*.

IV. After *that* expressing a wish.

307. The indicative, on the other hand, is always preferable, unless contingency is distinctly implied; or a mere wish or supposition of something not actually existing is conveyed.

There is a tendency in some writers always to use the subjunctive after *if*, and especially the expression, *if it be*, to convey present doubt, instead of confining it to future contingency. On the other hand, many good authors use the indicative in cases where strict grammatical rule requires the subjunctive.

## EXAMPLES.

(306.) *If* each system in gradation roll.—POPE. The person having the greatest number of votes shall be president, *if* such number [shall] be a majority of the whole.—*American Constitution*. My life, *if* thou preserve my life, thy sacrifice shall be.—ADDISON. *If* the king were not a traitor, the Convention must be rebels.—SIR J. MACKINTOSH. Who would not weep, *if* Atticus were he?—POPE. Steal not, *though* thy

state be mean. Love not sleep, lest thou come to poverty. Give me neither poverty nor riches, lest I be full, and deny thee; or lest I be poor, and steal. Take heed that thou forget not. O that he were come!

(307.) If he is dwelling with delight upon a stratagem of successful fraud, let him summon off his imagination as from an unlawful pursuit.

—JOHNSON. If I am entering into my one-and-twentieth year.

—ADDISON. If we are thus exclaiming upon every occasion, we deprive ourselves of the power of flattery when there may be a real necessity.

—GOLDSMITH. If youths, who might have pressed forward to the most honourable distinction, are roaming daily through the capital, &c.

KIRWAN. If he finds his collection too small for a volume, he may yet have enough to furnish out an essay.

—JOHNSON. If his paper is refused, the presses of England are open.

—JOHNSON. If once the monarch acts the monk.

—POPE. Ye powers that rule the tongue, if such there are.

—COWPER. 'Tis hard if all is false that I advance.

—COWPER. If any of us are condemned to the cruel punishment of surviving our country.

—SIR J. MACKINTOSH. If a principle becomes the instrument, &c.

—HORSLEY. If no danger is to be apprehended, &c.

—KIRWAN. If this is a man of pleasure, what is a man of pain?

—YOUNG. If I am a vain man, my gratification lies within a narrow circle.

—JUNIUS. If Junius lives, you shall often be reminded of it.

—JUNIUS. If such there breathes, go mark him well.

—SCOTT. If wisdom is our lesson, &c.

—YOUNG. If thou dost love, pronounce it faithfully.

—SHAKS. If the audience does not concur with him, he smites a second time.

—ADDISON. If England does not share the same fate, it is because we have, &c.

—JUNIUS. If the restless candidate for praise takes no pleasure, &c.

—HAZLITT. If a man begins to read in the middle of a book, and feels an inclination to go on, let him not quit it to go to the beginning.

—JOHNSON. If we are marked to die, we are enow.

—SHAKS. If we are like you in the rest, we will resemble you in that.

—SHAKS. If I am asked whether there is any danger, I say yes.

—SHERIDAN.

If I am right, thy grace impart  
Still in the right to stay;  
If I am wrong, oh teach my heart  
To find the better way.—POPE.

### Exercise I.

Underline the infinitives, doubly underline the words that govern them, and refer to the rules:—

Serious and thoughtful, Napoleon beheld the vast array defile before him.

—ALISON. I wished, by compliance, to express my sympathy with this large portion of my race.

—CHANNING. I shall endeavour to illustrate a few of these advantages.

—STEWART. It is pleasing to dwell on the contemplation.

—ALISON. It is needless to dwell upon, and idle to cavil at, the physiological theories to which Malebranche has had recourse.

—HALLAM. Literature is apt to form a dangerous occupation.

—CARLYLE. The attempt, to give clear, precise utterance to thought, is one of the most effectual processes of mental discipline.

—CHANNING. What a shame to pay so little attention.

—R. CHAMBERS. Bending from their elevated seats, to witness this conflict.

—HALL. It is for you to decide whether this freedom shall yet survive.

## SYNTAX—MOODS OF VERBS.

It is now necessary to instruct the throne in the language of truth.—  
LORD CHATHAM. Who is the man that has dared to authorise this?—  
LORD CHATHAM.

If you do meet Horatio and Marcellus,  
The rivals of my watch, bid them make haste.—SHAKS.

Fear to do base unworthy things is valour ;  
If they be done to us, to suffer them  
Is valour too.—BEN JONSON.

Blest with each talent and each art to please,  
And born to write, converse, and live with ease.—POPE.

Born to lament, to labour, and to die.—PRIOR.

First, Fear, his hand its skill to try  
Amid the chords bewildered laid.—COLLINS.

### Exercise II.

Underline the *subjunctives*, and doubly underline the *indicatives*:—

If any member absents himself, he shall forfeit a penny.—ADDISON.  
I am mistaken if he ventures to go to bed by himself this twelvemonth.  
—ADDISON. I am asked by both sides, if it is possible for me to be an  
unconcerned spectator.—ADDISON. If thy right eye offend thee, pluck  
it out.—MATT. v. 29. If those virtues are accompanied, &c.—GIBBON.  
If he builds or demolishes, pens or encloses, deluges or drains, it is not  
his care what may be the opinion of those who are skilled in perspec-  
tive or architecture.—JOHNSON. If I were personally your enemy, I  
might pity and forgive you.—JUNIUS. Though the earth and the  
heavens were to disappear, there are other worlds which roll afar.—  
CHALMERS. If a man appears ridiculous by any of these circumstances,  
he becomes much more so by being out of countenance for them.—  
ADDISON. It is necessary that friends partake each other's pleasures  
as well as cares, and be led to the same diversions.—Rambler. What  
is it you are to expect, if night cannot hide you or your lurking  
associates ; if the very walls of your own houses resound with the  
secret, and proclaim it to the world ; if the sun shines, and the winds  
blow upon it ? If there were no cowardice, there would be little  
insolence. Though he praises her, it is only for her beauty. Unless  
he put a bridle on his tongue, he will soon shut himself out from all  
society.

Would he were fatter !—SHAKS.

\* Were I but once from bondage free,  
I'd never sell my liberty.



## IX. TENSES OF VERBS.

## RULE I.

308. Verbs connected by *and*, expressed or understood, should generally be in the same tense, otherwise the nominative should be repeated—He *came* and *went*.

309. Other conjunctions do not seem to demand this agreement—I neither *have done* it nor *will do* it.

## EXAMPLES.

(308.) And *swims*, or *sinks*, or *wades*, or *creeps*, or *flies*.—MILTON.

He *watched* and *wept*, he *prayed* and *felt*, for all.—GOLDSMITH.

Thus much I will *indulge* thee for thy ease,  
And *mingle* something of your times to please.—DRYDEN.

*Lock* up thy senses, *let* no passion stir;  
*Wake* all thy reason, *let* her reign alone.—YOUNG.

(309.) No man ever *beheld* her without admiration, or *will read* her history without sorrow.—BRANTOME.

## RULE II.

310. Verbs which have the same nominatives and tenses must have the same form; as—He *liveth* and *reigneth*; or, He *lives* and *reigns*,

It must not be he *liveth* and *reigns*, or, he *lives* and *reigneth*.

311. Likewise when an auxiliary is used it must be continued; but it is generally expressed with the first verb and understood to the rest—Did he not *tell* thee his fault, and *entreat* thee to forgive him?

Not *entreated*. The following is wrong in this respect:—And *dost* thou *open* thine eyes upon such an one, and *bringest* me into judgment with thee?

## RULE III.

312. Verbs that depend on each other must be put in corresponding tenses; thus—

I say that I will go,

if I be able, or if I can.

I said that I would go,

if I were able, or if I could.

I said that I would have gone,

if I had been able, or if I could have done so.

313. So in the auxiliaries of the potential—

He may speak, if he can,

if he will,

if he is inclined,

might speak, could,

would,

were

might have spoken, could have,

would have,

had been

# SYNTAX—TENSES OF VERBS.

He can write, if he may, if he will, if he chooses.  
 could write, might, would, chose.  
 could have written, might have, would have, had chosen.

He will go, if he may, if he can, if he thinks fit.  
 would go, might, could, thought fit.  
 would have gone, might have, could have, had thought fit.

I shall stay, if I may, if I can, if I please.  
 should stay, might, could, pleased.  
 should have stayed, might have, could have, had pleased.

314. After a past tense, the present infinitive, not the perfect, must be used—‘I intended *to see* you,’ not ‘*to have seen* you.’

Unless we speak of something prior to the time indicated in the past tense; as—He *appeared to have seen* better days.

315. So in the potential, the past, not the pluperfect—‘I thought he *would* die,’ not ‘*would have died*.’

## EXAMPLES.

(312.) It *has been observed*, that Pope *taught* himself writing by copying printed books.—D’~~EN~~MAELL. He *says* it is civil cowardice to be backward, &c.—ADDISON. It *was necessary* that he *should find* some one, &c.—SCOTT. I *dreamed* that Greece *might still be free*.—BYRON.

But *thinks*, admitted to that equal sky,  
 His faithful dog *shall bear* him company.—POPE.

(313.) What if he *did not* all the ill he *could*.—DRYDEN.

A king that *would*, *might* recommend his horse.—COWPER.

I *would not*, if I *might be* blest.—BYRON.

And sterner hearts alone *may* feel

The wound that time *can* never heal.—BYRON.

This elegant rose, *had I shaken* it less,

*Might have bloomed* with its owner awhile;

And the tear that is *wiped* with a little address,

*May be followed* perhaps with a smile.—COWPER.

(314.) He *intended to go*.—ADDISON. He *appeared to be* a man of letters. We have done that which it *was* our duty *to do*.

## Exercises.

Underline the *verbs*, and refer to the rule which determines the tense of each:—

Morn came and went, and came, and brought no day.—BYRON.  
 He buys, he sells, he steals, he kills, for gold.—MONTGOMERY. I always intended to reward my son. Something seemed to have been planting wrinkles in it before their time.—STERNE. Heaven and earth will witness that we are innocent.—ADDISON. One hundred thousand individuals are said to have perished.—LINGARD. I should have liked to go with him. I could a tale unfold whose lightest word would harrow up thy soul.—SHAKS. He may either go or stay, as he best likes.—LOCKE.

X. VOICES OF VERBS.

RULE I.

316. The active voice is sometimes used for the passive in the infinitive mood; as—He is much *to blame*. Also in a few idiomatic phrases; as—This line *reads* smoothly.

A house *to let* is better English than *to be let*.—(See R. TAYLOR'S *Preface to Diversions of Purley*, p. 29.)

In the progressive forms of all the moods and tenses, the active was used for the passive till within the last few years. It is common now to say—The house is being painted; instead of—The house is painting.

EXAMPLES.

(316.) When the *drum beat* at dead of night.—CAMPBELL. In the last of these provinces, the whole state of the mine *as to care, ventilation, draining*, and *as to employment of women, reads* so miserably, that we *fain would hope* the account *overdrawn*.—*Quarterly Review*, No. cxxxix. p. 176. Oranges *to sell*. Chairs *to mend*. There is much *to admire*, but somewhat also *to censure* in that work.

RULE II.

317. Many verbs are used sometimes as transitive and sometimes as intransitive; as—When I return from France, I will *return* your visit. We say—‘A letter *is returned*,’ but a man ‘*has returned*.’

Yet care must be taken not to use a transitive verb, whether active or passive, when an intransitive is required. It is wrong to say—‘I *was laying* on the ground,’ for, ‘I *was lying*.’ ‘I *was rejoiced* to hear it,’ for, ‘I *rejoiced* to hear it.’ ‘He *is done*,’ for, ‘he *has done*.’

318. Though intransitive verbs do not admit of a passive voice, yet those of motion take the auxiliary *be* instead of *have*, when state, not action, is denoted; as—He *is come*. She *is gone*.

He *has come*, calls attention to his action in coming; he *is come*, to the fact of his being here.

EXAMPLES.

(318.) But I *have done* with you.—JUNIUS. She *has often gone* to London.—Thou *art gone* to the grave, but we will not deplore thee.

My task *is done*—my song *hath ceased*.—BYRON.

And now, sir, I *have done*.—BYRON.

He *lived*, he *breathed*, he *moved*, he *felt*.—BYRON.

Kaled, Lara, Ezzelin, *are gone*.—BYRON.

The storm *has ceased* to blow.—CAMPBELL.

Exercise.

Underline the *actives*, and doubly underline the *neuters* :—

Move the coat from this chair. The moon moves round the earth. The fire has been burning a long while. The fire burned the house down. Turn the dog out of the garden. The wheel was turning quickly. They sank the enemy's ships. The enemy's ships sank.

## OBSERVATIONS ON THE TENSES.

There are few grammatical exercises more difficult than the correct use of the tenses. It is hoped that the following observations will assist the student in this respect.

**PRESENT INDICATIVE.**—This tense expresses general and permanent truths. It is not strictly correct to say with Lindley Murray, that it expresses what is going on just now, for only one form of it has of itself this force; namely, *I am writing*, which is a *present definite*.

*I write*, conveys that I am in the habit of doing it, and may be characterised as a *present indefinite*, which is frequently limited by other explanatory words; thus—*I write now*; *I often write*; *I seldom write*; *I write once a week*.

The form of the present tense is often used with explanatory words to denote something future—*I go to-morrow*. *When I write*, I will tell him. Stay here *till we come back*.

In narration, it is used for the past to give animation and emphasis; as—*Cæsar leaves Gaul, crosses the Rubicon, and enters Italy with five thousand men*.

It is sometimes employed effectively for the perfect in referring to authors; as—*Gibbon tells us, for has told*.

**EXAMPLES OF THE PRESENT TENSE.**—So sweet we know not we are listening to it.—COLERIDGE. The cradle-cup is circling there.—ROGERS. Their ranks are breaking like thin clouds.—MACAULAY. While the Portuguese sailors are imploring their saints to perform miracles in their favour, the British tars are manning their guns and performing miracles for themselves.—M'DIARMID. Virtue alone is happiness below.—POPE. Truth makes all things plain. Nature, the common parent, plants. Happiness, as Pope remarks, is truly our being's end and aim.—M'DIARMID. Chaucer excels as the poet of manners. When he dies, the youth, his son, will certainly die with him.—STEELE. He wakes at the vessel's sudden roll.—WILSON. On the scaffold now she stands.—H. G. BELL.

**PAST TENSES.**—*I wrote*, is a *simple past*, representing an action as having occurred, and generally referring to some particular time, expressed or implied. It is sometimes, chiefly by classical scholars, called the *perfect*, because it always denotes an action complete, and not still going on at the time specified. For the same reason, the French and Italians call the corresponding tense in their languages a *true* or *perfect past*, as distinguished from the imperfect or progressive past, and they use these more exactly than we do. They would not say: 'She wore a wreath of roses,' but, 'She was wearing.'

*I was writing*, is an *imperfect*, but *definite past*: *imperfect*, because it represents an unfinished action; and *definite*, because it refers to a specific time when such action was going on—*I was writing* when he came in.

*I have written*, represents a completed action, but indefinite time. It differs from what we have called the *simple past*, in conveying

a reference to the present. Thus—I *have* often *written*, or I *have written* every week, means up till now; but I often *wrote*, I *wrote* every week, conveys that this was done under circumstances that do not now exist, or during a period which has elapsed. The compound tense, called in English the perfect, is therefore used in the following cases:—

I. To declare an action which has been lately completed. I *have sold* my horse, conveys the idea of a recent transaction.

II. In speaking of an action completed in a time, a portion of which has yet to elapse; thus we must say—He *has written to-day*, but he *wrote yesterday*. We *have done it this month*, but we *did it last month*; and also, we *did it this morning*, not we *have done it*, if it is now noontide or evening.

III. To indicate what has been in time past, and still continues—I *have worn* mourning for three years; that is, if I am wearing it still. Gibbon the historian *has said*; because his work remains, and still speaks to us. But if we were to refer to an author whose work has perished, we must say, *he wrote*, not *has written*, on such a subject. Such a monument *has stood* for so many centuries, if it still stands; but it *stood*, if it is now no more.

IV. To designate events, though definitely past, when we do not refer to the particular time of their occurrence.—I *have read* Sir Walter Scott's novels.

I *have been writing*, has been called a *perfect definite*, as it limits the action to a very recent time. It does not necessarily, however, determine the completeness of the action, and therefore the denomination *perfect* is questionable. The gardener *has been working* diligently, indicates that he has been doing so in the time just past, but does not necessarily convey whether he is working still, or has just ceased.

I *had written*, usually called the *pluperfect*, is an *indefinite prior-past*, expressing that an action was complete or past prior to another past time or event, but leaving the particular time of its completion indefinite; as—I *had spoken* to him before you came. It is sometimes used for I *would have written*, or if I *had written*; thus—

Oh! *had my fate been joined* with thine,

As once this pledge appeared the token;

These follies *had not then been mine*—

My early vows *had not been broken*.—BYRON.

EXAMPLES OF PAST TENSES.—We *buried* him darkly at *dead of night*.—WOLFE. I *yesterday passed* the whole afternoon in the church-yard.—ADDISON.

He *heard* it, but he *heeded not*—his eyes

*Were* with his heart, and that *was* far away.—BYRON.

Once I *loved* torn ocean's roar.—BYRON. He *lived* for effect.—CHANNING. The village master *taught* his little school.—GOLDSMITH. There my young footsteps in infancy *wandered*.—BYRON. I *was* this morning with the secretary.—SWIFT. When a soldier *has been standing* for twelve hours together in the trenches.—STERNE. He for the first time

sees a world about which he *has been reading and thinking* in every stage of his existence.—W. IRVING. And where the Atlantic rolls, wide continents *have bloomed*.—BYRON. Many a time and oft *have you climbed up*.—SHAKS. The shaft *hath just been shot*.—BYRON. I *have seen him this week*. The happiest draught thou *hast drunk this day*.—SOUTHEY. The queen *has reigned* three years. He *has not stirred* from the bed these two days.—STERNE.

And fast before her father's men,  
Three days we've fled together.—CAMPBELL.

I *have not seen* my uncle since 1830.—When he *had entered* the room three paces, he *stood still*.—STERNE. The waters which his fall *had disturbed*, settled calmly over him.—SCOTT. The elder *asked me* whether I *had ever seen* the picture of Henry VIII.—JOHNSON. *Had I met it* in the plains of Hindostan, I *had revered* it.—STERNE. And longer *had she sung*, but with a frown revenge impatient rose.—COLLINS. Joyfully he *drew nigh*, for from cockcrow he *had been travelling*.—SOUTHEY. He *had been long endeavouring* to retrieve his extravagance.—JOHNSON.

FUTURE TENSES.—I *shall or will write*, is a simple future, not necessarily specifying when the action will take place—I *shall be* happy to see you. He *will pay* his debts.

I *shall or will be writing*, is a future definite, but progressive or imperfect, expressing an action yet to take place, and to be incomplete at the fixed time referred to—I *shall be writing* when you return.

I *shall have written*, expresses an action to take place at an indefinite time, previous to another future time or action—He *will have finished* his letter before ten o'clock.

I *shall have been writing*, is a definite and perfect future, expressing something now going on, and to continue till a certain future time. That fruit *will have been hanging* on the tree a month to-morrow.

EXAMPLES OF FUTURE TENSES.—I *shall return* prosperous and wealthy. Again the crumbled halls *shall rise*. Soon again *shall* music swell the breeze. She *will still be adding* virtue to virtue.—JOHNSON. I *shall be amusing* myself in the boat when the steamer passes.

POTENTIAL PRESENT.—I *may, can, or must write*, implies present or future possibility, liberty, necessity, &c.

I *may, can, or must be writing*, implies the same under the idea of continuation at the present or some definite future time.

EXAMPLES OF THE POTENTIAL PRESENT.—Retire, I *will take care* thou mayst with safety.—SHAKS. He who hath no stomach to this fight *may straight depart*.—SHAKS. Ye *may trace* my steps o'er the wakening earth.—HEMANS. Now, you *may scold* in safety.—HOME. Can Rolla's words *add vigour*?—SHERIDAN. In that sleep of death what dreams *may come*?—SHAKS. His message *may determine* our resolves. Thou *canst not hope* acquittal from the Volscians.—SHAKS. I eat that I *may live*. I will begone, that pitiful rumour *may report* my flight.

Oh blindness to the future kindly given,  
That each *may fill* the circle marked by Heaven.—POPE.

*I may do* that I shall be sorry for.—SHAKS. Perhaps some arm, more lucky than the rest, *may reach* his heart.—ADDISON. Who *may live* to tell the story, is a very different question.—SOUTHEY. No human sagacity *can discover*. Courts *can give* nothing to the wise and good. *Pray I cannot*. 'He *cannot stand it*,' said the corporal.—STERNE. *Canst thou not draw* a deeper scene? If I depart from thee, I *cannot live*. The unavoidable ignorance which absence *must produce*. *Must we but blush?*—BYRON. Thou *must keep* thee with thy sword.—SCOTT. It *must be so*.—ADDISON. My thoughts, I *must confess*, are turned on peace.—ADDISON. *May all your joys in her prove* false like mine.—OTWAY. *May he live* to prove more gentle than his grandsire.—OTWAY. *May my course be bright*, if it be but brief. *I may perhaps be hearing* my just condemnation at a superior tribunal. There never *can be wanting* some who distinguish desert.—JOHNSON. He *may be bleeding* to death while you are running for the doctor. He is making a handsome income certainly; but as he spends more than he earns, he *must be running* into debt. He *may be standing* at the door when you pass.

POTENTIAL PAST.—*I might, could, would, or should write*, is not only a past of *I may, can, will, or shall*, but a present or future conditional; so that this tense represents either past or future time, according to the context. (See page 26.)

*I might, could, would, or should be writing*, is the same as the preceding, with the additional idea of progress or continuation—He *might be reading* while you are working.

EXAMPLES OF THE POTENTIAL PAST.—*I could not deem* myself a slave.—BYRON. A friendly eye *could never see* such faults.—SHAKS. His eyes that *might not weep*, were dark with grief.—CAMPBELL. Each *would prove* his own expressive power.—COLLINS. He *would not let* the winds of heaven visit her face too roughly.—SHAKS. He said he *would not ransom* Mortimer.—SHAKS. Age *should fly* converse. Ambition *should be made of sterner stuff*. A friend *should bear* a friend's infirmities.—SHAKS. *The time we should decree* what course to take. The hand *should be the agent* of the heart.—SHAKS. If I were chained, perhaps I *should revile*.—HOME. If I *should e'er acquire* a leader's name.—HOME. I *should think so*. I *should be much* for open war.

*Would I describe* a preacher such as Paul,  
Were he on earth, *would hear, approve, and own*,  
Paul *should himself direct* me.—COWPER.

POTENTIAL PERFECT.—*I may, can, or must have written*, expresses power, liberty, &c., generally under the notions of certainty or uncertainty as to what has occurred.

*I may, can, or must have been writing*, expresses the same ideas as the succeeding, with the addition of continuation.

EXAMPLES OF THE PERFECT POTENTIAL.—He *must have deceived* the prince and Claudio. He *may have incurred* your lordship's displeasure.

*I may have attained the end I wish. He may have embarked at Liverpool for New York. Can he have finished that drawing in two hours? These men cannot have gained their money by honest means. He may have been making silken strings. Perhaps he may have been thinking so. He cannot, surely, have been acting thus in the expectation of infamous reward. You cannot have been doing your duty, or you would not have incurred the severe disapprobation of your employers. I must have been dreaming unpleasantly, for I started frequently in my sleep. They must have been acting improperly, or they would not have been deprived of office.*

POTENTIAL PLUPERFECT.—*I might, could, would, or should have written*, expresses that the agent had the power, liberty, will, duty, &c., to perform some act, but did not. Sometimes it expresses past contingency—If the personal virtues of a king *could have insured* the happiness of his subjects, the scene could not have altered. And in interrogation it is simply a prior of *could I write*; as—*Could he have been deceiving the prince and Claudio?*

*I might, could, would, or should have been writing*, expresses the same notions, with the addition of continuation.

EXAMPLES OF THE PLUPERFECT POTENTIAL.—*I might have punished him, but refrained. You might have used me to your best service. Thou mightst have added my purse too. But for these vile guns, he would himself have been a soldier. Mere esteem he would have scorned. Had he escaped, he would ere this have been making the best of his way for America. If the marshal had captured the town, he would ere now have been taking vengeance. You should have been making up your accounts, instead of deferring the duty from day to day.*

SUBJUNCTIVE PRESENT.—*If I write*, is in form the same as the present indicative; and only in the verb *to be* is there a peculiar form for the first person of the subjunctive present (*if I be*). Though present in form, this tense is used concerning a future and contingent event. (See 306.) The form *if I be writing*, implies the progression or continuance of the action.

EXAMPLES OF THE SUBJUNCTIVE PRESENT.—*If he be alone*, give him the letter. *If thou beat him*, thou shalt deliver his soul. *If he be waiting*, send him away. *If I do speak*, I will scold. *If I do not interfere*, they will be ruined.

SUBJUNCTIVE PAST.—*If I wrote, if I were*, though past in form, does not refer to past time, but expresses a supposition, condition, or wish. (See 306.) The form *if I were writing*, implies continuation.

EXAMPLES OF THE SUBJUNCTIVE PAST.—*If I were speaking* to him, he would be looking at some one else. *If I spoke* to him, I would tell him thus. *If he were* in your place, he would act otherwise. *Though I were blind*, I could perceive that. *Though he were dead*, yet should he live. *O that they were wise!* *Would that it were so!*



OBSERVATIONS ON *SHALL*, *WILL*, *SHOULD*, *WOULD*.

Here is another set of niceties in our language which it is almost impossible to reduce to rules. A few general principles, however, may be traced; and the leading one perhaps is, that *shall* is understood never to convey the determination of its own nominative; that *will* is used for this purpose in all the persons, and for prediction in the second and third. To exemplify this—

I. If the *speaker's* determination is to be expressed, he must use *will* in the first person, and *shall* in the second and third.

I will,	We will.
Thou shalt,	You shall.
He shall,	They shall.

II. But if he would assert anything concerning the determination of the party to or of whom he speaks, he must use *will* in the second and third persons also—Ye *will* not come unto me that ye might have life. They *will* have their own way.

III. If, on the other hand, the speaker would simply foretell an event without reference to any one's resolution, he must use *shall* in the first person, and *will* in the second and third—

I shall,	We shall.
Thou wilt,	You will.
He will,	They will.

It thus appears that the office of *shall* is in the first person to foretell without determination, and in the second and third to express determination or promise on the part of the speaker—

I shall be punished.  
Thou shalt be punished.  
He shall be punished.

Whereas *will* expresses determination in the first person, and in the other two persons either simply foretells or expresses their resolution.

I will punish.  
Thou wilt punish.  
He will punish.

It is, however, usual to employ *shall* in the first person, even where intention is to be expressed—I *shall* go to-morrow, if I feel able. A public speaker says: 'We *shall* explain the subject as clearly as possible.' But this is an elegance arising from the speaker's assuming the modest tone of prediction, instead of the loftier one of determination. Wherever a promise or resolution is to be conveyed with any emphasis, *I will* must be used. So also *will* is used in the second and third persons, though the thing is matter of the speaker's intention; but it is assuming the tone of prediction rather than determination—'You *will* learn that lesson thoroughly,' may gently hint a command. 'You *will* receive a letter from me,' 'My lecture *will* begin at seven o'clock,' are modest promises.

## EXAMPLES.

(1.) The corporal *shall* be your nurse, and I'll be your servant, Le Fevre.—STERNE. As man ere long and this new world *shall* know.—MILTON. Hear me, for I *will* speak.—SHAKS. Old men forget, yet *shall* not all forget. Proud bird of the mountain, thy plume *shall* be torn.—CAMPBELL. You *shall* die, base dog.—SCOTT. Thou *shalt* not steal. We *will* not say that we envy our first parents.—CHANNING. Nay, more, I can and *will* say.—LORD THURLOW.

(II.) If thou *wilt*, thou canst make me clean.—Gospel.

To James at Stirling let us go,  
When if thou *wilt* be still his foe.—SCOTT.

(III.) I *shall* die. When I am forgotten, as I *shall* be. It *will* rain. You *will* fall. He *will* not much excite confidence whose principal maxim is to suspect.—Rambler. The man *will* not long be agreeable whom we see only in times of seriousness and severity.—Rambler. You *will* be told of some wintry chill, some casual indisposition, that laid her low.—W. IRVING. Besides, sir, we *shall* not fight our battles alone. The next gale that sweeps from the north *will* bring to our ears the clash of resounding arms. A gracious presentiment that the day *will* come when he *will* know how to value the advantages of good conduct.—KIRWAN. I *shall* but give them in the manner in which they were related.—W. IRVING.

These distinctions between *shall* and *will* are involved in still further intricacy when interrogation is concerned. The order is then reversed.

IV. If the speaker intends an *appeal* to the person he addresses, he says—

Shall I ?	Shall we ?
Wilt thou ?	Will you ?
Shall he ?	Shall they ?

Shall I go ? Shall he stay ?—That is, Would you have us do so ? or, Do you think we will ? Will you go ?—that is, Is it your intention ?

V. The form of interrogation without reference to any one's resolution is—

Will I ? *	Will we ? *
Shalt thou ?	Shall you ?
Will he ?	Will they ?

Will I be hurt ? Will he die ? That is, do you think it will happen so ? Shall you be punished ? That is, do you expect to be punished ? 'Shall you go to-morrow ?' is an inquiry supposing the intention which may be modestly expressed by 'Yes, I shall go ;' but 'Will you go ?' would be the form of appealing more emphatically to the will or resolution of the party addressed.

VI. Yet again. When the second and third persons are represented as the subjects of their own opinions or expressions, *shall* foretells as in the first person—He thinks he *shall* die. You say you *shall* lose. And *will* expresses their determination or promise—You think you *will* never yield to temptation. He says he *will* bring the book.

\* *Shall I, shall we*, though contrary to analogy, is often used in this case.

## EXAMPLES.

- (IV. V. VI.) What! *Will a man* play tricks, *will he* indulge  
A silly fond conceit of his fair form? . . . .  
Or *will he* seek to dazzle me with tropes?—COWPER.  
[That is, *will he* dare to do it?—predictive tone.]

Me miserable! which way *shall I fly*  
Infinite wrath and infinite despair? [Appeal]—MILTON.

*Who shall determine* which of two friends *shall* yield? [Appeal.]—  
*Rambler*. But when *shall* we be stronger? *Will it* be the next week,  
or the next year? *Will it* be when we are totally disarmed, and when  
a British guard shall be [is?] stationed in every house? Shall we  
gather strength by irresolution and inaction? *Shall we* acquire the  
means of effectual resistance by lying supinely on our backs?—*Speech*  
of PATRICK HENRY.

VII. When *should* and *would* are used as the past of *shall* and *will*,  
they are subject to the same rules; but duty and future contingency  
are also expressed by *should*, which is then used in all persons alike;  
as—I know *I should* go, and so *should you* and *he*. If either we or  
they *should* receive a letter. (See page 26.) It is perhaps, therefore,  
safe to say, that *should* is always to be used, except when the deter-  
mination of the nominative is to be expressed, or when in the second  
and third persons, a past future is intended.

## EXAMPLES.

- (VII.) *Would I* describe a preacher such as Paul,  
Were he on earth, would hear, approve, and own,  
*Paul should* himself direct me. *I would* trace  
His master-strokes, and draw from his design.  
*I would* express him simple, grave, sincere.—COWPER.  
[Determination of the speaker.]

But *should you* lure,  
From his dark haunt beneath the tangled roots  
Of pendent trees, the monarch of the brook.—THOMSON.

[Supposition.]

The utmost expectation that experience can warrant is, that *they*  
*should* forbear open hostilities.—*Rambler*. She *would* have experienced  
no want of consolation [Past future].—W. IRVING. But passing over  
this topic, *we would observe* [Determination of the speaker].—CHAN-  
NING. *We should* not fulfil our duty, were we not to say one word  
on what has been justly celebrated.—CHANNING. This *we should* the  
more carefully bear in mind.—ARNOLD. It was clearly for the good  
of mankind that *Hannibal should* be conquered.—ARNOLD. *It would*  
require a far other pen than mine.—KIRWAN.

Oh that the present ~~hour~~ would lend  
Another despot of the kind!—BYRON.

No language that we know of, except the English, has a variety in  
the future tense corresponding to *shall* and *will*. There is none, for  
instance, in Hebrew and Greek; and the translators of our Bible have  
therefore employed these auxiliaries according to their own opinions,  
and this often in defiance of grammatical consistency. We forbear  
exemplifications of this on account of the delicacy of the subject, and

advert but to one passage:—‘I send you prophets, and wise men, and scribes, and some of them ye *shall* kill and crucify.’—(Matt. xxiii. 34.) This, as it stands, conveys a direct *command*, in contradiction to the precept: ‘Thou shalt not kill.’ ‘Ye *will* kill and crucify,’ would have conveyed the declaration in the form of *prediction*. If the translators decided on the use of *shall*, with a view to indicate a *determinative prediction*, they ought always to have rendered commands in the imperative (‘Do not kill,’ ‘Do not steal’) to prevent this ambiguity.

Poets likewise use *shall* in cases where it would be inadmissible in prose.

## EXAMPLES.

A few short years, and then these *sounds shall* hail  
The day again.—ROGERS.

Then the huge ox *shall* yield the broad sirloin.—ROGERS.

The *sun* himself *shall* die, and ancient Night  
Again involve the desolate abyss.

The *stars shall* fade away, the sun himself  
Grow dim with age, and nature sink in years,  
But *thou shalt* flourish in immortal youth.—ADDISON.

## XI. ADVERBS.

No mistake is more frequent, even among good writers, than the misplacing of adverbs, especially such as—*only, almost, generally, always, often*; and it is exceedingly difficult to lay down rules that will apply in every case. The following are, however, some of the most useful and generally applicable:—

## RULE I.

319. When an adverb qualifies an adjective, participle, or infinitive, it is generally placed before it. *Enough* is an exception.

Except in the case of *not*, which always precedes infinitives and participles, this rule does not hold when these parts of the verb are used only as auxiliaries—It is well to have *studied carefully*. *Having long considered* the subject.

The adverb should not be placed between the infinitive and its sign. It is wrong to say—To slowly trace.—BYRON.

## EXAMPLES.

(319.) Consequences the *most certain*, though *most remote*.—HALL.  
Some of the streets are *very handsome*.—JOHNSON. *Not to know* me, argues yourselves unknown.—MILTON. Man never is, but *always* to be blest.\*—POPE. His master, *highly appreciating* his merit, advanced him. • *Fully impressed* with this idea, I began, &c. *Not having understood* the terms. It is *remarkable enough*.

\* If *always* were here placed after *to be*, it would qualify *blest*, and convey quite a different meaning.

## RULE II.

320. An adverb that qualifies an adjective or verb, often has immediate reference to a noun following in the objective case, governed either by the verb, or by an intervening preposition. In this case, the adverb must be placed between the words to which it is thus related; as—I *saw not only the Queen, but the Prince. Remarkable alike for his talents and his virtues.*

This is the case in which errors are most common, the adverb being placed before the verb or adjective, so as to qualify it without reference to the noun following. The following sentences exemplify this, the brackets marking where the adverb ought to be found:—

Xenophon's sword was *first* drawn [ ] for a Persian prince, and last for a Spartan king.—*MCCULLAGH*. This tragedy is *alike* distinguished [ ] for the lofty imagination it displays, and for the tumultuous vehemence of the action.—*HAZLITT*. Thales was *not only* famous [ ] for his knowledge of nature, but for his moral wisdom.—*ENFIELD'S History of Philosophy*. The happy genius of Buchanan, *equally* formed to excel [ ] in prose and in verse, more various, &c.—*ENFIELD*. A master-mind was *equally* wanting [ ] in the cabinet and in the field.—*SOUTHEY*.

## RULE III.

321. An adverb modifying a simple verb generally follows it; but if a compound, it is placed between the auxiliary and the verb.

This rule must always give place to the preceding one—that is, the adverb must not be placed between the auxiliary and the verb if it has immediate reference to a noun following; and, on the other hand, the adverb must be placed before a simple verb, if, by coming after, it would seem improperly to bear upon the governed word following. Thus we say: 'I saw the moon distinctly.' But not—'I saw her distinctly rise in the east;' which makes *distinctly* refer awkwardly to the rising of the moon, and not to the seeing her. It must be: 'I distinctly saw her rise,' &c.

## EXAMPLES.

(321.) The funeral *contrasted strangely* and *gloomily* with the brilliant pageantry of the royal cavalcade.—*TYTLER*. Till the gloomy procession *had completely disappeared*.—*TYTLER*. Such as imagination *had never traversed*.—*CHANNING*. We *saw him often*. We *often saw him* in London. The nicest constitutions of government *are often* like the finest pieces of clock-work.—*POPE*. There *will always* be some one or other in the paths we tread.—*STEELE*. It *is generally* in books the worst sort of reading.—*SWIFT*.

## RULE IV.

Many words are used sometimes as adjectives and sometimes as adverbs; but one class of words must not be used instead of another—She looked *cold*. She looked *coldly* on him. *Only* and *alone* are subject to a good deal of confusion in this respect, partly from the affectation of some writers who have set the example of using the former instead of the latter. *Alone* strictly means *by one's self*; and it would be better were it confined to this use.

322. *Alone*, when it qualifies a verb, should always follow it. He *was sitting alone* on the ground.

If we said: 'He *alone* was sitting on the ground,' the word *alone* would have special reference to *he*, implying that others had seats, and it would be more strictly correct to use *only*.

323. *Only*, when it has special reference to a noun, should immediately precede or follow it; as—*He only*, or *only he* is good. '*Only* Luke is with me.'

If we said: 'He is *only* good,' the adverb qualifies good, and implies that he is nothing but good. Again: 'He *only* doeth wondrous things,' conveys that none other does them. But, 'He doeth *only* wondrous things,' conveys that he never does ordinary things.

## RULE V.

324. Interrogative adverbs generally begin the sentence.

The position of these, and of many other adverbs, is seldom mistaken, and it is therefore deemed unnecessary to multiply rules for them.

## EXAMPLES.

(324.) *When* was it she last walked?—SHAKS. *Whence* and what art thou?—MILTON. *Why* should we shrink from what we cannot shun?—BYRON.

## RULE VI.

325. Hence, thence, and whence, include the preposition *from*, which therefore should not be used before them.

326. Hither, thither, whither, include *to*, and are used chiefly in solemn, poetical, or burlesque language. The corresponding adverbs, *here*, *there*, and *where*, are in good use in their stead.

*Where* should be used only for 'in what place.' The French say: 'The palace *where* (for *in which*) the monarch lived;' which is probably the way in which a similar usage has improperly crept into our familiar language.

## EXAMPLES.

(325.) Bear *hence* this body.—SHAKS. Let Norval go *hence*, as he came.—HOME. Learn *hence* to study.—MOORE. I *thence* invoke thy aid.—MILTON. *Whence* is it ye come, with the flowers of the spring?

—HEMANS.

(326.) *Haste hither*, Eve.—MILTON. Come *hither*, *hither*, my little page.—BYRON. I *thither* went.—MILTON. *Thither* he hied with all speed.—DEKKA. Too *daring* prince! ah! *whither* dost thou run?—POPE.

## RULE VII.

327. A double negative is improper, unless intended as a gentle affirmative.

When, therefore, *no*, *not*, or *never*, occurs in the former clause of a sentence, or (not *nor*) should be used in the latter—There was *not* a man or woman to be seen. 'Ask me *never* so much,' should be 'ever so much.'

## EXAMPLES.

(327.) *Nor* did they *not* perceive.—MILTON. Of taste to please true appetite, and *not* disrelish thirst.—MILTON. It is *not* improbable that something like this may be the state of the soul.—ADDISON. It is *not* without reason that the apostle represents.—JOHNSON. *Nor* did he pass unmoved the gentle scene.—BYRON. The blow, though *not* unlooked for, &c.—BYRON. There was *no* colour, or shape, or beauty, or music.—BARBAULD. I *never* saw him, or wished to see him. *Never* at his books, or with his pen.—COWPER. *No* man ever beheld her without admiration, or will read her history without sorrow.—BRANTOME.

## RULE VIII.

328. Certain prepositions are elegantly used as adverbs.

That is, they are employed to qualify a verb, taking no objective after them—I put my gloves *on*; not, I put my gloves *on me*.

## EXAMPLES.

(328.) I was a stranger, and ye took me *in*. Affections set on things *above*. He cast his eyes *around*.—H. G. BELL. Take your hat *off*.

## RULE IX.

329. Adverbs, being for the most part old Saxon nouns, are often used as such.

## EXAMPLES.

(329.) It might be here worth our *while* to examine.—ADDISON. Julius was all this *while* upon the rack.—PERCIVAL. I stopped my camel for a *while*.—W. IRVING.

*Exercise I.*

Underline every adverb, and refer to the rule which determines its place; thus—He has *frequently* (3.) explained the matter.

The contents were neither good enough to praise, nor bad enough to laugh at.—LADY CHARLOTTE BURY. The king of kings majestically tall.—POPE. He is of late somewhat less offensive.—JOHNSON. Precipitously steep.—BYRON. Such as are treated ill, and upbraided falsely.—ADDISON. The figure I shall always lay them in for the future, though I do not know any reason for it.—ADDISON. I am frequently seen.—ADDISON. What I can ne'er express, yet cannot all conceal.—BYRON. This institution universally prevailed. Isaac trembled exceedingly. By too severe a fate.—DRYDEN. Think much, speak little.—SHAKS. How much better it is to weep at joy, than to joy at weeping. Nothing is too gross or too refined, too cruel or too trifling, to be practised.—JOHNSON. We cannot wholly deprive them of merit. The far extended ocean. The same actions may arise from quite contrary principles. He will abundantly pardon. It was thought very strange. They were completely in my power. The Deity is infinitely great. Precious stones look exceedingly well. They are sufficiently obvious. It was strong enough to last for years. He almost faints beneath the weight. She was less beautiful. Ah! little thought I to deplore those limbs in fetters bound. I propose my thoughts only as conjectures.

Avoid extremes, and shun the fault of such  
Who still are pleased too little or too much.—POPE.

Why is his chariot so long in coming? Where is my child? and echo answers, 'Where?'—BYRON. In the first place, by an almost universal law of our nature, money lightly gained is lightly spent; a revenue raised at the expense of posterity, is sure to be squandered wastefully.—ARNOLD. I confess I have no notion of a truly great man that could not be all sorts of men.—CARLYLE. The executions were continued for long after, and under circumstances that will admit of neither extenuation nor apology.—ALISON. Adults utterly forget the physical sensations of early life, even if they were distinctly regarded at the time.—ISAAC TAYLOR. In following the trail of his enemies through the forest, the American Indian exhibits a degree of sagacity which appears almost miraculous.—ALISON. But there is a general correctness of delineation which must at once strike the eye of any person slightly experienced in geography.—HALLAM. In England, affairs took a still worse turn during the absence of the sovereign.—HUME. In some parts of Europe, there is perhaps scarcely a family exempt.—HALL. Greek, however, seems not to have flourished much even immediately after the Restoration.—HALLAM. The obstinate conflict gained for Napoleon what alone he required to wrest their hardearned successes from the Allies—time.—ALISON.

We carved not a line, we raised not a stone.—WOLFE.  
Plato, thou reasonest well.—ADDISON.

Hear mildly, laugh moderately. I really do not understand you. There are, however, pleasures and advantages in a rural situation, which are not confined to philosophers and heroes.—JOHNSON. So flew her soul to its congenial place.—POPE. Seldom do they now exceed a pint or so of wine.—H. G. BELL. We must live virtuously or viciously.



## Exercise II.

Underline the adverbs and refer to the rule which dictates the selection:—

All above was sky, and all around. The wound festers within.

But where his rule but by the Danube lay,  
There were his young barbarians all at play.—BYRON.

They tug, they strain, down, down they go,  
The Gael above, Fitz-James below.—SCOTT.

Where I am, thither ye cannot come. Come hither, my little page.—BYRON. Onward in haste Llewellyn passed. Whither shall I flee from thy presence? Let Norval go hence as he came.—HOME. I thence invoke thy aid.—MILTON. Whence and what art thou? Every text germinated into meanings far from obvious, but which were presumed to be not undesigned.—HALLAM. Mary was not by any means illiterate.—HALLAM.

Nor did they not perceive the evil plight

In which they were, or the fierce pains not feel.—MILTON.

We examine the why and wherefore.

## XII. PREPOSITIONS.

## RULE I.

330. Certain words and phrases require appropriate prepositions.

331. But a preposition should not be expressed when it is implied in the verb. To *recur back*, is wrong, because *re* signifies *back*.

The prepositions proper to be used in each case must be learned, not by rules, but by familiarity with the usage of good authors. A copious set of examples is therefore subjoined.

## EXAMPLES.

ABOUT.—Wasps that buzz about his nose.—SHAKS. The company crowded about the fire.—ADDISON. He wanders about the world.—JOHNSON. Tell us all about the war.—SOUTHEY. Bodies floating about the bay.—SOUTHEY.

ABOVE.—Soar above the Aonian Mount. To set himself in glory above his peers. With head uplift above the waves, kiot ascends above their loftiest towers. Raised above his fellows.—MILTON. For a pale cross above its green-sward rose.—HEMANS.

ACROSS.—Her bow across her shoulder hung.—COLLINS. Across his brow his hand he drew.—SCOTT. Quitting my knife and fork, and laying them across one another upon my plate, &c.—Spectator, 7. No longer suffer our voices to roll across the Atlantic.—BROUGHAM.

AFTER.—Draw after him the whole race.—MILTON. The nurse went lagging after.—DRYDEN. Longing after immortality.—ADDISON. Inquiries after the remains.—JOHNSON.

AGAINST.—More *sinned against* than sinning.—SHAKS. *Lean thy back against* mine arm.—SHAKS. To arm themselves *against* the shafts of malice.—JOHNSON. Elizabeth *remonstrated against* the marriage.—HUME. Which *provided against* such an attempt.—HUME. They *prepare against* the floods.—ARNOTT. I do not *combat against* death, but thee.—BYRON. Captain Ball had *provided against* any such danger.—SOUTHEY. *Proof against* wet.—SOUTHEY. The young man *reclined against* a table.—DICKENS.

ALONG.—I *wandered along* the mazes of the rivulet.—JOHNSON. Strange pangs would *flash along* Childe Harold's brow.—BYRON. Dark Guadiana *rolls his power along*.—BYRON.

AMONG, AMONGST.—And some *fell among* thorns.—MATT. xiii. 7. And *fell among* thieves.—LUKE, x. 30.

And from his presence *hid themselves among*  
The thickest trees.—MILTON.

AROUND.—And many a holy text *around* she strews.—GRAY. *Around* his waist are forests *braced*.—BYRON. His floating robe *around* him *folding*.—BYRON. Ye clouds that gorgeously *repose around* the setting sun.—HEMANS. *Draw, dotard, around* thy old wavering sight, this mantle.—CAMPBELL. He *cast his eyes around*.—H. G. BELL.

AT.—*Laughed at* my losses, *mocked at* my gains.—SHAKS. *Terrified at* the figure.—ADDISON. *Startles at* destruction.—ADDISON. *Astonished at* the voice.—DRYDEN. *Aims't thou at* princes?—POPE. I sometimes *shrink at* evils recollected, and sometimes *start at* evils anticipated.—JOHNSON. *Arrive at* a region.—JOHNSON. *Wonder at* the flight.—CRABBE. *Sadly scoffed at*.—BYRON. Or *tremble at* the gate.—BYRON. Too busy to *bark at* him.—BYRON. *Shrink at* the idea.—FOSTER. He who *mocked at* art's control.—MITFORD. *Glad at* heart.—ROGERS. *Fire at* the victory.—SOUTHEY. A great question here offers itself, at which we can only *glance*.—CHANNING.

BENEATH.—Earth *rolling beneath*.—JOHNSON. How *bowed* the woods *beneath* their sturdy stroke!—GRAY. The waves *bowed beneath* me as a steed.—BYRON. *Bowed beneath* burdens.—SOUTHEY. He *sat beneath* a willow-tree.—SOUTHEY. *Beneath* his blows he *fell* and groaned.—SOUTHEY. His eyeballs *rolled beneath* his ample brow.—WORDSWORTH. *Veiled beneath* the simplest guise.—MOORE.

BESIDE.—*Beside* it stood.—MILTON. He caused me to *sit down beside* him.—BACON. He *sat beside* the bed where parting life was laid.—GOLDSMITH. He *sate* him down *beside* the stream.—SOUTHEY.

At his *right hand* Victory  
Sat eagle-winged; *beside* him hung his bow.—MILTON.

BETWEEN.—The reader must *learn by* all means to *distinguish between* proverbs and those polite speeches which beautify conversation.—SWIFT. A merchant who *traded between* Africa and the ports of the Red Sea.—JOHNSON. *Communication between* distant places.—JOHNSON. A clear mutual *understanding between* the religious and the scientific speculator.—WHEWELL. *Coincidence between* the arbitrary magnitudes.—WHEWELL. A shot *passed between* Nelson and Hardy.—SOUTHEY. *Difference between* the costumes of England and Spain.—SOUTHEY. *Contrast between* the dull light, &c.—Cringles Log.

**BEYOND.**—*Retired beyond* the sound of music.—JOHNSON. My hopes and wishes have *flown beyond* this boundary.—JOHNSON. The sacred feeling which is the bond of the home circle, will by no means bear to be *stretched much beyond* the limits for which nature has woven it.—ISAAC TAYLOR.

**BY.**—That *is* the name I *go by* in the neighbourhood.—ADDISON. *Inhabited by fish*.—JOHNSON. *Sat by* his fire, and talked the night away.—GOLDSMITH. *Held fast by* my girdle.—BYRON. To secure a contented spirit, *measure your desires by* your fortunes, not your fortunes *by* your desires.—TAYLOR.

**DOWN.**—When guilt *brings down* the thunder.—AKENSIDE. They *cut down* a mountain cabbage-tree.—SOUTHEY.

**FOR.**—We *sailed for* Genoa.—ADDISON. *Destined for* the residence.—JOHNSON. *Eminent for* his knowledge.—JOHNSON. *Qualify for* commerce.—JOHNSON. *Long for* my native country.—JOHNSON. *Intended for* instruction.—DRYDEN. I cannot *answer for* my family.—SWIFT. Blood *atoned for* blood.—POPE. He *prayed but for* life.—SCOTT. Shall Britain be *bartered for* gold?—HEBER. Why should I *for* others groan, when none will *sigh for* me?—BYRON. *Prepared for* Sabbath duties.—WORDSWORTH. *Unfitted for* coarse aliments.—HERSCHEL. *Ready for* anchoring.—SOUTHEY. *Impatient for* his prey.—SOUTHEY.

**FROM.**—*Extort from* me.—MILTON. *Absent from* her sight.—POPE. *Distinct from* sense.—JOHNSON. These bones *from* insult to *protect*.—GRAY. *Remote from* cities.—GAY. *Shrinking from* distress.—BYRON. The Child *departed from* his father's hall.—BYRON. *Won from* ten thousand royal Argosies.—HEMANS. Another voice shall *come from* yonder tower.—ROGERS. *Screened from* the sun.—WORDSWORTH. *Excluded from* all communication.—BOWRING.

**IN.**—*Versed in* the theory.—ADDISON. *Delight in* solitary walks.—JOHNSON. *Persisted in* his design.—JOHNSON. *Confined in* a private palace.—JOHNSON. *Quenched in* dark clouds of slumber.—GRAY. *Entranced in* prayer.—COLERIDGE. These vales *in* woods *arrayed*.—BRYANT. *Employed in* carrying.—SOUTHEY. *Dressed in* full fashion.—SOUTHEY.

**INTO.**—He was *initiated into* half-a-dozen clubs before he was one-and-twenty.—ADDISON. Those heathens did in a particular manner *instil the principle into* their children.—SWIFT. *Divided into* many squares.—JOHNSON. Ages *crowded into* years.—MACINTOSH. One might *put it into the hands of* any one to design.—STERNE. And often *peeped into* his room.—H. G. BELL. How high you *lift your heads into* the sky.—KNOWLES.

**OF.**—*Negligent of* his charge.—JOHNSON. *Hopeless of* success.—JOHNSON. *Guiltless of* his country's blood.—GRAY. *Regardless of* the tyrant's frown.—SCOTT. His veteran arms were *full of* might.—BYRON. *Beware of* the day.—CAMPBELL. *Destitute alike of* speed to avoid and of arms to repel, &c.—HERSCHEL. *Cages full of* birds.—SOUTHEY. *Of everything bereft*.—SOUTHEY.

**OFF.**—Upon my opening the door, the young women *broke off* their discourse.—ADDISON. Useless efforts to *keep off* our end.—GOLDSMITH. Admiral Barrington *beat off* the Comte d'Estaing.—SOUTHEY.

ON.—*Prone on the flood.*—MILTON. *Bent on mischief.*—DRYDEN. *Now fades the glimmering landscape on the sight.*—GRAY. *Perching on the sceptered hand.*—GRAY. *I sift the snow on the mountains below.*—SHELLEY. *There leans the idle shepherd on his crook.*—BYRON. *Rolling on the foe.*—BYRON. *A light on Marmion's visage spread.*—SCOTT. *I have breathed on the south.*—HEMANS. *Reposing on my pallet.*—CAMPBELL. *Then on my mind a shadow fell.*—H. G. BELL.

OUT, OUT OF.—*Searching out the wonders of the creation.*—ADDISON. *I have brought philosophy out of closets and libraries.*—ADDISON.

OVER.—*Walked over a church-yard by moonlight.*—ADDISON. *Presiding over thoughts and manners.*—JOHNSON. *Knowledge will always predominate over ignorance.*—JOHNSON. *Woods that wave o'er Delphi's steep.*—GRAY. *Scatter plenty o'er a smiling land.*—GRAY. *To muse o'er flood or fell.*—BYRON. *Pecking the hand that hovers o'er her mate.*—BYRON. *Sweep o'er thy spoils.*—HEMANS. *She spread her mantle o'er her breast.*—HEMANS. *Ye may trace my steps o'er the wakening earth.*—HEMANS. *A merciless sword o'er Culloden shall wave.*—CAMPBELL. *This sway over other souls is the surest test of greatness.*—CHANNING. *A silent terror o'er me stole.*—H. G. BELL.

ROUND.—*We gathered round him.*—HEMANS. *Spread a death-shade round the ships.*—CAMPBELL. *Disperse his men round the ship.*—SOUTHEY. *Fastened a string of rattles round each leg.*—SOUTHEY. *The grog went round the gasping crew.*—KENNEDY.

It was a world as fresh and fair  
As e'er revolved round sun in air.—BYRON.

THROUGH.—*Break through the thick array of his thronged legions.*—ADDISON. *Her hands were torn with passing through the brakes.*—DRYDEN. *A simplicity shines through all he writes.*—DRYDEN. *Look under our mask, and see through all our fine pretensions.*—TILLOTSON. *I broke through his slumbers.*—BYRON. *But darkness dies, pierced through and through with light.*—E. ELLIOTT.

TO.—*Subject to the same diseases.*—SHAKS. *Listen to the whispers of fancy.*—JOHNSON. *Appropriated to the ladies.*—JOHNSON. *You impute them to mistaken motives.*—JOHNSON. *Apt to blame.*—CRABBE. *I should not recur to the history.*—BURKE. *Impute to these the fault.*—GRAY. *A youth to fortune and to fame unknown.*—GRAY. *His genius mounted to the plains of heaven.*—WORDSWORTH. *Obedient to the strong creative power.*—WORDSWORTH. *They are true to the last.*—CAMPBELL. *According to his account.*—SOUTHEY. *He had a strong dislike to the practice.*—SOUTHEY. *She had clung to hope.*—H. G. BELL. *Adapted to the faculties.*—ISAAC TAYLOR.

UNDER.—*For the bringing under of those rebels.*—SPENSER. *For he must reign till he hath put all enemies under his feet.*—1 Cor. xv. 25.

UP.—*Up to the fearful wheel she gazed.*—HEMANS. *Sand hath filled up the palaces of old.*—HEMANS. *The tale is hushed up now.*—H. G. BELL.

UPON.—*Those who defend them, dwell upon their zeal.*—SWIFT. *Man preyed upon man.*—JOHNSON. *Why does this man intrude upon me?*—JOHNSON. *Dropped upon the ground.*—JOHNSON. *Float upon the air.*—GRAY. *Rides upon the storm.*—COWPER. *The vessel lay upon the coral-*

reef.—KENNEDY. *You sun that sets upon the sea.*—BYRON. *Gazing upon this world below.*—MOORE. *Bestowing especial care upon the intelligent.*—ISAAC TAYLOR.

WITH.—*I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you.*—SHAKS. *Fed with the same food, hurt with the same weapons.*—SHAKS. *Supplied with the necessaries of life.*—JOHNSON. *Entertained with songs.*—JOHNSON. *Unite levity with strength.*—JOHNSON. *Gemmed with morning-dew.*—COLLINS. *Heads replete with thoughts.*—COWPER. *Acquaintance with the laws of nature.*—ARNOTT. *Harmonise with our belief.*—WHEWELL. *Few of our youth could cope with him.*—BYRON. *Which poets vainly pave with sands of gold.*—BYRON. *Wast blending with my thoughts.*—COLERIDGE. *Man's heart and hope had struggled with his woes.*—HEMANS. *He strove with Jaspar's strength in vain.*—SOUTHEY. *Enriched with knowledge.*—WORDSWORTH. *Moist with water-drops.*—WORDSWORTH. *My lips are parched with thirst.*—WORDSWORTH. *Many passages are encumbered with verbiage.*—CHANNING.

WITHIN.—*Be informed how much your husband's revenue amounts to, and be so good a computer as to keep within it.*—SWIFT. *Keep handsomely within rules.*—STEELE. *Very difficult for persons of great liveliness to restrain themselves within the sober limits of strict veracity.*—H. MORE.

WITHOUT.—*Come, 'tis no matter, we shall do without him.*—ADDISON. *There is no living with thee, nor without thee.*—TATLER.

## RULE II.

332. Some words admit different prepositions, the sense generally varying with each; thus—*You are disappointed of a thing you expected, if you do not obtain it. You are disappointed in it, if you obtain it, but find it does not realise your expectations.*

### EXAMPLES.

*Alight at.*—*There is alighted at your gate a young Venetian.*—SHAKS.  
*Alight from.*—*The victors from their lusty steeds alight.*—DRYDEN.  
*Alight on.*—*Pour down, and on our battered helms alight.*—DRYDEN.  
*Ask for.*—*If he ask for bread, will he give him a stone?*—MATT. vii. 9.  
*Ask from.*—*We ask not such from thee.*—HEMANS.  
*Ask of.*—*But of the never-dying soul ask things that cannot die.*  
*Averse from.*—*Because my nature was averse from life.*—BYRON.  
*Averse to.*—*Averse to all innovation.*—SWIFT.

*Call at* (a house).—*He ordered him to call at his house.*—TEMPLE.  
*Call back* (retract).—*Will not call back his words.*—ISAIAH, xxxi. 2.  
*Call for* (demand, claim).—*His majesty doth call for you.*—SHAKS.  
*Call in* (invite).—*Call in the powers, good cousin.*—SHAKS.  
*Call upon* (pray).—*Call upon me in the day of trouble.*—PSALM, l. 15.  
*Compare to* (as illustration).—*He compared reason to the sun, and fancy to a meteor.*—JOHNSON.  
*Compare with* (in quality).—*Compare their condition with his own.*

Complain *of* (a thing). } The moping owl does to the moon *complain*  
 Complain *to* (a person). } *of* such as, &c.—GRAY.

Concur *in* (opinion).—As if all my executors had *concurred in* the same.  
 —SWIFT.

Concur *to* (an effect).—Extremes in man *concur* to general use.

Concur *with* (a person).—It is not evil simply to *concur with* the heathens.—HOOKER.

Consist *in* (contain).—Wit *consists in* such a resemblance and congruity, &c.—ADDISON; *Spectator*, 62.

Consist *of* (made of).—The land would *consist of* plains and valleys.—BURNET.

Consist *with* (agree).—Health *consists with* temperance alone.—POPE.

Contend *against* (an obstacle).—*Contend against* thy valour.—SHAKS.

Contend *for* (an object).—The question which he would *contend for*.—LOCKE.

Contend *with* (a person).—Neither *contend with* them.—Deut. ii. 9.

Copy *after* (an example).—Several seem to have *copied after* it.

Copy *from* (as a painter).—A painter *copies from* the life.—DRYDEN.

Defend (others) *from*.—He *defends* them *from* danger.

Defend (ourselves) *against*.—The queen is able to *defend* herself *against* all her enemies.—SWIFT.

Die *by* (sword, &c.).—Yet *died* he *by* a stranger's hand.—BYRON.

Die *for* (for sake of, in defence of).—He had lived for his love—for his country he *died*.—MOORE.

Die *for* (instead).—One *for* whom Christ *died*.—HAMMOND.

Die *of* (disease).—She *died of* scarlet fever.

Differ *from* (in quality).—Nor how the hero *differs from* the brute.

Differ *with* (in opinion).—Those who *differ with* you in their sentiments.  
 —ADDISON.

Discontented *at* (not meeting with the expected objects).

Discontented *with* (a possession).

Disappointed *in* (what is had).—He was *disappointed in* his friend.

Disappointed *of* (what is not had).—Than to be *disappointed of* what we have only the expectation.—ADAM SMITH.

Divide *amongst* (three or more).—*Divide* it *amongst* the men.

Divide *between* (two).—It was *divided between* her heart and lips.

Dwell *in* (a place).—Heb. xi. 9.

Dwell *on* (a subject, a theme).

Eager *for*.—*Eager for* the journey, soon prepared.—DRYDEN.

Eager *in*.—Too *eager in* his own defence.—DRYDEN.

Exception *against* (a person).—*Exception against* the jurors.

Exception *at*.—He took *exception at* this badge.—SHAKS.

Exception *from* (a rule or law).

\* Exception *to* (rule or law).—That proud *exception to* all nature's laws.  
 —POPE.

Fight *for* (a cause or person).—They *fight for* power.—SHERIDAN.

Fight *with* (a fellow-soldier).—That *fought with* us upon St Crispin's.—SHAKS.

\* Johnson objects to this. (See 'Exception' in his large Dictionary.)

Grateful *to* (agreeable).—*Grateful* no less *to* vegetables than *to* animals.  
—WHEWELL.

Indulge *in* (habitual).—We *indulge* ourselves *in* the gratifications, &c.  
—ATTEBURY.

Indulge *with* (occasional).

Lean *against* (a wall).—*Leaning against* a pillar.—PEACHAM.

Lean *on* (a staff).—I *lean* no more *on* superhuman aid.—BYRON.

Lean *to* (an opinion).—*Leaning to* either side.—WATTS.

Lean *to* (bias).—*Leaned to* virtue's side.—GOLDSMITH.

Listen *for* (expected sound).—He *listened for* the traveller's tread.

Listen *to* (present sound).—*Listen to* the noise.—DENNIS.

Live *at*.—Who *live at* home *at ease*.—DORSET.

\* Live *in* (state).—He *lived and died in* poverty.

Live *upon* (food).—They *live upon* other animals.—ARBUTHNOT.

Live *up to* (rules).—*Live up to* the dictates of reason.—ADDISON.

Live *with* (a person).—Then *live with* me.—SHAKS.

Look *at* (to regard).—As if it *looked at* something.—STERNE.

Look *for* (what is lost, or expected).—*Looked for* death with the same expectation as *for* victory.—SOUTHEY.

Look *on* (see).—I'll be a candle *holder*, and *look on*.—SHAKS.

Look *to* (guard).—*Look well to* thy herds.—*Prov.* xxvii. 23.

Look *upon*.—*Look not upon me* thus reproachfully.—BYRON.

Look *up to* (heaven).—Let us *look up to* God.—BACON.

Prevail *against* (conquer).—Could never *prevail against* power.

Prevail *in* (a place).—Difficulties which *prevail in* men's minds.

Prevail *over* (conquer).—Instruction had not yet *prevailed over* habit.—JOHNSON.

Prevail *on* } (persuade).—*Prevail upon* some judicious friend.—  
Prevail *upon* } SWIFT.  
Prevail *with* }

Remain *at* (a post).—A sentinel *remains at* his post.—CRABBE.

Remain *in* (a state).

Remain *over* (be left).—Exodus, xvi. 23.

Rest *from*.—Exod. v. 5; Heb. iv. 4; Rev. xiv. 13.

Rest *in* (acquiesce).—*Rest in* Heaven's determination.—ADDISON.

Rest *on*, or *upon* (lean, repose).—Here *rests* his head *upon* the lap of earth.—GRAY. *Whom I rested*.—DRYDEN.

Sink *beneath* (a sword).—Worlds must *sink beneath* the stroke.

Sink *down* (penetrate, faint).—2 Kings, ix. 24; Luke, ix. 44.

Sink *into* (the sea, or earth).—He *sinks into* thy depths.—BYRON.

Sink *under* (a burden).—A nation *sinking under* its debts.—JUNIUS.

Sink *upon* (ground, bosom).—He *sank upon* my breast.—HEMANS.

Start *at* (dreadful sight).—He *starts at* sin.—DRYDEN.

Start *from* (a place).—Shall *start from* every wave.—CAMPBELL.

Start *with* (a companion).

Start *up* (spring).—*Start up from* the dead.—POPE.

\* *Live at* a small town; *live in* London; *live in* France. 'My father *lived at* Blenheim then.'—SOUTHEY.

Strive *against* { a person or } Private pity *strove with* public hate.—  
 Strive *with* { obstacle. } DENHAM.  
 Strive *for* (an object).—Pretenders oft *for* empire *strive*.—DRYDEN.  
 Struggle *for* (an object).—Doomed to pass when *struggling for* political  
 change.—BOWRING.  
 Struggle *with* (a person).

Taste *for* (inclination).—A *taste for* wit and sense.—SWIFT.  
 Taste *of* (morsel, flavour).—The *taste of* it was like wafers.—*Exodus*,  
 xvi. 31.

Weary *in*.—*Weary in* well-doing.—*Gal.* vi. 9.  
 Weary *of* (task, duty).—Society grown *weary of* the load.—COWPER.  
 Weary *with*.—Not to be *weary with* you.—SHAKS.  
 Wait *at* (table).—Made him *wait at* table.—SWIFT.  
 Wait *for* (an expectation).—And *waited for* his prey.—SOUTHEY.  
 Wait *on* (a person).—I will *wait on* him.—SHAKS.

### Exercise.

Fill up the blanks with appropriate *prepositions* :—

I seated myself — the candle that stood — a table — one  
 end — the room. Listen — the whispers — fancy. The outlet  
 — the cavern was concealed — a thick wood, and the mouth  
 which opened — the valley was closed — gates — iron. I  
 made myself acquainted — his story. The old man was surprised  
 — his statement. He compared twenty months — the life of  
 man. Mountains infested — barbarians. I expect to tower —  
 the air, — the malice or pursuit — man. He still persisted —  
 his design — leaving the happy valley — the first opportunity.  
 The life that is devoted — knowledge passes silently away. I was  
 almost weary — my naval amusements. I arrived — Agra. I  
 dreamed — of lady. Tumultuous horror brooded — her van. He  
 drank — the water. Is he not fed — the same food? I rejoice  
 — your good-fortune. He fights — his country — her foes.  
 He was impatient — contradiction. She was not insensible —  
 flattery. How do you account — that accident? She provides  
 — her family. They were fond — hunting. He disputes —  
 trifles. I protest — such conduct. Divide this loaf — these two  
 boys. He escaped — prison. He was ignorant — what happened.  
 I am — liberty. Nor shall any protection shelter him — the  
 treatment he deserves. In vain you appeal — treaties. Reposing  
 on my pallet — straw. I blame him — for his want — truth.  
 Does he persist — his folly? It is difficult to convince him —  
 his error. Allow me to congratulate you — your success. Can you  
 shield him — danger? Be attentive — my statement. This  
 house belongs — Mr Smith. The hawk hovered — the farmyard.  
 The stream abounds — trout. He was annoyed — smoke. The  
 fort was well supplied — provisions. Do not encroach — his prop-  
 erty. Scarcely one of our plants is indigenous — our country.  
 The walnut and the peach come — us — Persia. The vine is  
 found wild — the shores — the Caspian. I could not find one  
 adapted — this mystery. Occupied — such thoughts. Its  
 materials differ — those of other histories. They obtained no  
 renown — the limits — their own country. They were obliged



to associate — him. They were more likely to be encouraged — iniquity than reformed — example. Their intercourse — the savages produced nothing but mischief. These people were in alliance — the Portuguese. The town consisted — seven houses. The gourd is fixed — a handle; human hair is sometimes fastened — the top, and a slit is cut — it, to represent a mouth, — which their jugglers make it utter responses. The clergy resided — episcopal monasteries — the superintendence — the bishop. It produced no lasting effect — the mind. I was shocked — his levity. They will never profit — experience. The banks of the river were covered — wood. They passed — the stream — cover — the smoke. We feasted — birds' eggs. Nelson made straight — Alexandria. The haze prevented me — seeing the land. I found him wandering — the streets. Can you swim — that stream? I protest — the measure. I saw your friend leaning — a post. I cannot appear — these people — this dress. He is hunting — a situation. Do not sneer — him. The fish tugged — the hook. He glanced — the paper. The boy crept — the bed. He stood — the king. I believe no generous or benevolent man can see the vilest animal courting his regard, and shrinking — his anger, playing his gambols of delight — him, calling — him — distress, and flying — him — danger, without more kindness than he can persuade himself to feel — the wild and unsocial inhabitants of the air and water. My hand was — his shoulder. The flute was — his hand. He went — the river. He is — his friends. Is he — sea? The antipodes live — similar but opposite latitudes. The family of the Lambs had long been — the most thriving and popular — the neighbourhood. O that I had thee — the field, — six Aufidiuses or more, thy tribe! — their own axes as the planets run. Armed — points, antitheses, and puns. The flies cantharides are bred — a worm. The apses — these orbits.

Fill up with *compound prepositions* :—

I shall pay him — — the work done. He acted — — of character. They could not keep up the steam. — — coal. — — improving him, it made him worse. He was discharged — — his dissipated habits. The whale rose — — the waters. They came — — the Indians. You took the pillow — — my head. If you come from America to Britain, you must come — — the Atlantic. Trees frequently grow — — the clefts of rocks. I am sorry it is quite — — my power to be of service. You should not wear that hat, it is entirely — — fashion.

## XIII. CONJUNCTIONS.

## RULE I.

333. Some conjunctions are followed by corresponding conjunctions; thus—

<i>Though</i> requires <i>yet</i> .		<i>Both</i> requires <i>and</i> .
<i>Whether</i> ... <i>or</i> .		<i>As</i> ... <i>so</i> .
<i>Either</i> ... <i>or</i> .		<i>As</i> ... <i>as</i> .
<i>Neither</i> ... <i>nor</i> .		

*As*—*as* is used in affirmative comparison, but *so*—*as* in negative—*Mine is as good as yours*; but *his is not so good as either*.

In poetry, *and*—*and* is often used for *both*—*and*; *or*—*or* for *either*—*or*; *nor*—*nor* for *neither*—*nor*.

## EXAMPLES.

(333.) *Though* deep, *yet* clear; *though* gentle, *yet* not dull.—DENHAM.  
*Whether* the thing was green *or* blue.—COLMAN. No leave ask'st thou of *either* wind *or* tide.—JOANNA BAILLIE. Heavy mules are *neither* horse *nor* ass.—POPE. Power to judge *both* quick *and* dead.—MILTON.  
*As* the whirlwind passeth, *so* is the wicked no more.—PROV. x. 25, 26.  
 Getting on his legs *as* well *as* he could.—DICKENS. *And* trump *and* timbrel answered keen.—SCOTT. I whom *nor* avarice *nor* pleasures move.—WALSH.

— *Nor* cell, *nor* chain, *nor* dungeon,  
 Speaks to the murderer with the voice of solitude.—MATURIN.

## RULE II.

334. *That* or *as* is used after *such* and *so*.

335. *Than* follows *other*, *rather*, and adjectives in the comparative degree.

When two words occur, one requiring *than* and the other *as*, they must not be connected, and one conjunction made to correspond with both—'I would do as much or more work than John'—should be: 'I would do as much work as John, or more.' In the following sentence, *as* should have been used, and *if not more reserved for the close*:—The application of gravel and sand effects *as much*, if not *more* improvement, in consolidating and decomposing the mass, *than* either lime or dung.—JACKSON'S *Agriculture*.

336. *Doubt* takes *that* or *but*.

Writers are not very consistent in the use of conjunctions after the word *doubt*.

## EXAMPLES.

(334.) *Such* is the emptiness of human enjoyment, *that* we are always impatient of the present.—JOHNSON. The boy breathes *so* very hard, *that* we find it impossible to sit.—DICKENS. *Such as* wandering near her secret bower.—GRAY. Would I describe a preacher *such as* Paul.—COWPER. The affections are not *so* easily wounded *as* the passions, but their hurts are deeper and more lasting.—DICKENS.

(335.) They claim *no other* liberty *than* what they wish the whole human race to possess.—HALL. No species of superstition was ever

*more terrible than* that of the Druids.—HUME. Occupied with *other matters than* the topics under discussion.—DICKENS. So choose the shade *rather than* the intrusive glare.—DICKENS.

(336.) There is little doubt, from some parts of Mr Goodwin's work, that he was indebted to Mr Edwards.—HALL. Can we doubt that Archimedes did not.—HALL. I cannot doubt that I have contributed something to the general literature of my country.—HALLAM. It is not doubted but the archbishops were constituent members of this council.—HUME.

### RULE III.

337. Some conjunctions are often properly suppressed. Such are :—

*And* and *or* before all but the last of several words or sentences of the same kind in a series, and even before the last in an elevated style.

*Either* before *or*, and *neither* before *nor*.

*That*, when the connecting word between the principal and the subordinate clause of a sentence.

*Yet* after *though*.

### EXAMPLES.

(337.) Science has now left her retreats, [ ] her shades, [ ] her selected company of votaries.—CHANNING. The impetuous voice of the assembly called aloud for arms and for revenge; [ ] to march, without a moment's delay, under the banners of a hero, whom they had so often followed to victory; [ ] to surprise, [ ] to oppress, [ ] to extirpate the guilty Olympius and his degenerate Romans; and, perhaps, to fix the diadem on the head of their injured general.—GIBBON'S *Decline and Fall*, chap. 30. A word, [ ] an epithet, paints the whole scene. None of them [ ] returned his gaze, or seemed to notice it.—DICKENS. Can hopes of heaven [ ] obscure or quench a faculty.—COWPER. But Brutus says [ ] he was ambitious.—SHAKS. 'You're sure [ ] you did not, sir,' said Mr Winkle.—DICKENS. Though he fall, [ ] he shall not be utterly cast down.

### Exercise.

Supply the appropriate conjunctions :—

Such summer clouds — travel light.—WILSON. The sermons of Tillotson were for half a century more read — any in our language.—HALLAM. Nobody can be taught faster — he can learn.—JOHNSON. At Venice you may go to any house — by land — water. Fight — with small — great. He that is slow to anger is better — the mighty. To educate a child perfectly, requires profounder thought, greater wisdom, — to govern a state.—CHANNING. Everything is so contrived — to aggrandise Achilles.—BLAIR. Swifter — the course of light.—FALCONER. A brow fairer — alabaster.—ROGERS. The press is a mightier power — the pulpit.—CHANNING. Man is a greater name — president or king.—CHANNING. The genius of the Greeks was in no department of literary composition more distinguished — in history.—TYTLER.

For none made sweeter melody  
— did the poor blind boy.—WORDSWORTH.

## PUNCTUATION.

338. Punctuation is the art of dividing written language into sentences, clauses, and members of sentences, so as to convey the sense with greater clearness. This is done in English chiefly by the following marks:—

I. Comma [ , ]	IV. Period [ . ]	VII. Dash [ — ]
II. Semicolon [ ; ]	V. Interrogation [ ? ]	VIII. Apostrophe [ ' ]
III. Colon [ : ]	VI. Exclamation [ ! ]	IX. Parenthesis [ ( ) ]

## I. THE COMMA.

339. It may be observed in general, that the use of the comma is to group into clauses those words which bear an immediate grammatical relation to each other, and to mark a rest where this connection is broken.

340. If, therefore, a verb and its nominative, a verb and its objective, two nouns agreeing in case, or one governing the other, a noun and its adjective, a pronoun and its antecedent, an adverb and the word it qualifies, a preposition and its objective, stand together—that is, are not separated by words not grammatically related to them—they must not be divided by commas.

341. On the other hand, wherever an ellipsis, an inversion, or parenthetical interruption occurs, it must be marked by a comma.

If we say: 'The diligent student will most certainly excel,' there occur here no words but what belong grammatically to each other, and stand in their natural order; but if we say: 'The diligent student, it is certain, will excel,' the words, *it is certain*, having no grammatical relation to those either before or after them, form a parenthetical clause, which requires to be marked off.

This is the general principle, which, however, may properly be amplified into a few special rules.

## RULE I.

342. Two or more words of the same kind with adjuncts form clauses which are marked as separate from each other.

## EXAMPLES.

(342.) He *encouraged* the arts, *reformed* the laws, *asserted* military discipline, and *visited* all his provinces in person.—GIBBON. The *criminal intent*, the *libellous matter*, the *pernicious tendency* of the paper itself, were the topics on which he principally insisted.—JUNIUS. The *modest virgin*, the *prudent wife*, and the *careful matron*, are much

more serviceable in life than petticoated philosophers and virago queens. They view the *assailants* as the most meritorious of mankind, and their *offence* as a wanton outrage. We should not make the *most* of our cares, and the *least* of our enjoyments.

## RULE II.

343. Three or more words of the same kind without adjuncts are separated from each other by commas; but no comma is inserted if there are only two such words joined by a conjunction.

344. If, however, the conjunction is suppressed, the comma takes its place.

345. Likewise, if two words of the same kind are placed in contrast, whether connected by a conjunction or not, a comma must be inserted between them.

## EXAMPLES.

(343.) We owe it to ourselves to try our opinions, that we may correct, enlarge, refine, or moderate them if they are narrow or exaggerated.

Beauteous Night, all hail!  
The earth, the sea,  
And nature, stretching far and wide,  
Have language, grandeur, glory, pride,  
Even from thee!

*Indulgences, dispenses, pardons, bulls.*—MILTON. *Meek, modest, venerable, wise, sincere.*—COWPER. *Large, gentle, deep, majestic king of floods.*—THOMSON. *Fortune, fame, power, life,* have named themselves a star.—BYRON.

A blending of all beauties; streams and dells,  
Fruit, foliage, crag, wood, corn-field, mountain, vine.—BYRON.

*Morat and Marathon* twin names shall stand.—BYRON. *Statues and monuments* also were voted by most of our principal cities.—SOUTHEY.

(344.) The brief, ~~haughty~~ gratification of revenge is often purchased at the cost of a *lasting, humiliating* remorse.

(345.) True ease in writing comes from art, *not chance.*—POPE. They are the *trustees, not the owners,* of the estate.—JUNIUS. *The flock, and not the fleece,* ought to be the object of the shepherd's care.

## OBSERVATION.

There seems to be considerable difference of opinion as to whether words situated as those described in these two rules, should be pointed off from those to which they are *immediately* related, as well as from each other. It seems to be admitted, that if adjectives or adverbs, they should not be separated from the words they qualify—*A learned, wise, and good man. Correctly, perspicuously, and elegantly written.* But when they are *nominatives* belonging to the same verb, or *verbs* governing the same objective, some authors place a comma after them; thus—

*Self-conceit, presumption, and obstinacy, blast the prospect of many a youth.*

*To guide, to cheer, to charm, to bless,  
To sanctify, our pilgrimage on earth.*

Others would place no comma after *obstinacy* or *sanctify*; and as the tendency at present is to the use of much fewer stops than formerly, we are disposed to recommend the omission.

### RULE III.

346. Successive pairs of connected words are divided by commas from each other, and generally from the words following.

#### EXAMPLES.

(346.) *Men and women, friends and enemies, monks and prebendaries, were crumbled amongst one another.*—ADDISON. *He frequented the voluptuous and the frugal, the idle and the busy, the merchants and the men of learning.*—JOHNSON. *The authority of Plato and Aristotle, of Zeno and Epicurus, still reigned in the schools.*—GIBBON. *But waking or sleeping, by night or day, in sickness or health, she is the one object of my care.*—DICKENS. *That peace and happiness, truth and justice, religion and piety, may be established among us.*—*Common Prayer.*

### RULE IV.

347. Subordinate clauses should be separated from each other, and from the principal clause.

348. A quotation closely connected with the introductory matter comes under this rule; for it will occur either as a principal or subordinate clause. (On quotations less closely connected, see Rule I. on the Colon, 364.)

#### EXAMPLES.

(347.) *If the premises were admitted, I should deny the conclusion.*—JUNIUS. *On Sunday, while his brother was at supper, he procured the keys which unlocked her apartment. If his fate could awaken the sympathy even of his foes, what must have been the agony of her whose whole soul was occupied with his image!*—W. IRVING.

(348.) *Dr Watts says, 'Always read with a design to lay your mind open to the truth.'* According to Miss Landon, 'Motives are like Harlequin's dresses—there is always a second dress beneath the first.'

### RULE V.

349. When a relative with its dependencies is not necessary in order to particularise the antecedent, it must be considered as forming a parenthetical clause, requiring to be marked off.

350. Otherwise a comma is inserted only at the end of the clause, to mark the separation of the second verb.

Thus—'Sailors, *who are generally superstitious*, say it is unlucky to embark on a Friday.' Here the clause in italics marks a characteristic of all sailors, and the main assertion is independent of it. But if we say—'The sailor *who is not superstitious*, will embark on any day,' the clause, '*who is not superstitious*,' is necessary to indicate the particular kind of sailor of whom only it is true that he will embark on any day. It is followed by a comma, because *will embark* has been separated from its nominative *the sailor*.

## EXAMPLES.

(349.) I love these little people ; and it is not a slight thing when they, *who are so fresh from God*, love us.—DICKENS. Ye stars, *which are the poetry of heaven*.

At mercy of the waves, *whose mercies are*  
Like human beings during civil war.—BYRON.

A broad and ample road, *whose dust is gold*.—MILTON.

(350.) They *who conceive that our newspapers are no restraint upon bad men, or impediments to the execution of bad measures*, know nothing of this country.—JUNIUS. He, *who hath bent him o'er the dead*.—BYRON. He *who writes badly thinks badly*.—CORBETT. The duke yet lives that *Henry shall depose*. I venerate the man *whose heart is warm*.—COWPER.

## RULE VI.

351. Explanatory or circumstantial clauses require to be separated from each other and from the principal clause.

## EXAMPLES.

(351.) The buckler was of an oblong and concave figure, *four feet in length, and two and a half in breadth*, framed of a light wood, covered with a bull's hide, and strongly guarded with plates of brass.—GIBBON. Your appeal to the sword, *though consistent enough with your late profession*, will neither prove your innocence nor clear you from suspicion.—JUNIUS. At daybreak, the combined fleets were distinctly seen from the Victory's deck, *formed in a close line of battle ahead, on the starboard tack, about twelve miles to leeward, and standing to the south*.—SOUTHEY.

## RULE VII.

352. Clauses of comparison should be separated by a comma.

353. When, however, the clauses are connected by *than* or *as*, the relation becomes so close as not to admit of a comma.

## EXAMPLES.

(352.) Like the madman in *Le Sage*, some libellers scatter their fire-brands in sport. As the sun dispels the darkness of earth, so is the gloom of the heart dispelled by the cheering star of hope.

(353.) The proud man is more tenacious of his rank *than* he is anxious to deserve it. The wear of activity *does not* consume a man so rapidly *as* the rust of idleness wastes him away.

## RULE VIII.

354. A noun must be separated from an appositive clause.

## EXAMPLES.

(354.) Hope, *the best comfort of our imperfect condition*, was not denied to the Roman slave.—GIBBON. Virtue, *the strength and beauty of the soul*, is the best gift of Heaven.—ARMSTRONG. Thou art Simon, *the son of Jonas*. His mourners were two hosts, *his friends and foes*.

## RULE IX.

355. Phrases formed of one or more adverbs, with participles, infinitives, or nouns with prepositions, should be cut off from the rest of the sentence by commas.

356. When, however, an adverb does not appear as a phrase, but directly qualifies some word in the sentence, it must not be cut off.

## EXAMPLES.

(355.) *At all events*, these are not times to admit of any relaxation in discipline.—JUNIUS. Death was, *indeed*, rapidly approaching.—SOUTHEY. I shall not, *however*, enter upon such a theme.—JEFFREY. *Proceeded, in a great degree, if not altogether*, from misapprehension.—JEFFREY. I shall thus, *at least*, prove.—BROUGHAM.

(356.) The attestation of an upright mind *always* furnishes its own reward. *However small* the foundation which men *sometimes have* for their opinions.

## RULE X.

357. The persons in a direct address should be separated from the rest of the sentence.

## EXAMPLES.

(357.) Bear witness, *Grecce*, thy living page.—BYRON. This is too warm work, *Hardy*, to last long.—SOUTHEY. Yet weep, *my friend*, these tears will do thee good. It is thought, *my dear sir*, that makes books serviceable.

## RULE XI.

358. Where a verb is suppressed by ellipsis, a comma supplies its place.

359. This is the case, however, only when the ellipsis occasions an abruptness that requires a pause—that is, when the two words separated by ellipsis would occasion ambiguity if run together. Otherwise, the comma is unnecessary.

## EXAMPLES.

(358.) To err is human; *to forgive*, [ ] *divine*.—POPE. The characteristic of Chaucer is intensity; *of Spenser*, [ ] *remoteness*; *of Milton*, [ ] *elevation*; *of Shakspeare*, [ ] *everything*.—HAZLITT.

(359.) Honest doubt should have its asylum, and *timidty* [ ] *its refuge*.

What reinforcement we may gain from hope,  
If not, what resolution [ ] from despair.—MILTON.



## II. THE SEMICOLON.

360. The general use of the semicolon is to separate the members of loose or catenated periods.

### RULE I.

361. When the first member of a sentence is complete within itself in sense as well as construction, and another is added as an inference, explanation, or contrast, such members are separated by a semicolon.

#### EXAMPLES.

(361.) I have no respect for titled rank, unless it be accompanied with true nobility of soul ; but I have remarked in all countries where artificial distinctions exist, that the very highest classes are always the most courteous and unassuming.—W. IRVING. Folly and iniquity, as every day shews, are inseparable associates ; and the first seldom, if ever, fails to reward the labours of the second. Every business is but an art, which is attainable to a certain point, and no further ; but the improvement of the mind is an unlimited employment, a boundless and infinite field. Fame, it has been said, is love disguised ; because the desire of fame is a form of the yearning after love, and the admiration which rewards that desire is akin to the familiar love which joins us, in everyday life, to the friends whom we esteem. We should not make the most of our cares, and the least of our enjoyments ; for the latter, if less frequent, certainly ought to make a happy impression, and soothe, even by their memory, the sterner hours of life. The feelings, intricate in their operations, require much and continual reflection to regulate them constantly towards good ; yet they sometimes, particularly when free from external influence, turn of themselves in that direction, and some of the happiest actions of life may be traced to the effect of impulse.

### RULE II.

362. When several distinct facts or arguments are grouped together, and made *constructionally to correspond* with each other, they should be marked with semicolons.

#### EXAMPLES.

(362.) Our business is interrupted ; our repose is troubled ; our pleasures are saddened ; our very studies are poisoned and perverted ; and knowledge is rendered worse than ignorance.—BURKE. They embraced ; they clung around ; they fell prostrate before them ; they groaned ; they wept aloud ; and the joint clamour of their mourning passed the gates of the city.—HUME. In one view, behold a nation overwhelmed with debt ; her revenues wasted ; her trade declining ; the affection of her colonies alienated ; the duty of the magistrate transferred to the soldiery ; a gallant army, which never fought unwillingly but

against their fellow-subjects, mouldering away for want of the direction of a man of common abilities and spirit.—JUNIUS. *Paradise Lost*, iv. 650-655. His solitude is the loneliness of the sickened soul, loathing its own dependencies, its errors of motive, its impurities of action; his sorrow, the despondency of a heart sinking under the pressure of its own infirmities; his compunction, the remorse which dwells on the recollection of the servile purpose to which he has lent himself, for the furtherance of his mean and momentary views of personal aggrandisement.

### III. THE COLON.

363. The colon used to be employed in marking antithesis, contrast, apposition, and prefatory members of sentences. To the last of these uses it is now chiefly confined.

#### RULE I.

364. The colon marks an independent prefatory sentence introducing a quotation. (See 348, and compare the examples.)

#### EXAMPLES.

(364.) Eustace St Pierre thus addressed the assembly: 'My friends, we are brought to great straits this day.'—HUME. Hear what Cleobulus, one of the seven wise men of Greece, advises: 'When any man goes forth, let him consider what he is to do; when he returns, what he has done.' The Arabians have a proverb which runs thus: 'Examine what is said, and not *him* who speaks.'

#### RULE II.

365. The colon marks the introduction of the several heads into which a subject is divided; or of specifications of any kind.

Observe—the specifications, if including more than a single word, are separated from each other by the semicolon, and from their preface or introduction by the colon.

#### EXAMPLES.

(365.) These will be found the best means to remove or soften prejudices: *first*, endeavour to convince the prejudiced person that you are his friend; *secondly*, allow for his prejudices, but lament that he should be under a mistake; *thirdly*, affectionately give your reasons for differing from him; *fourthly*, if he seems convinced by your arguments, do not betray the least triumph; *lastly*, if he should not appear the least convinced, leave him in the same complaisant manner.—BARKER. Three properties belong to wisdom: nature, learning, and experience.—ARISTOTLE. Three things characterise man: person, fate, and merit.

## IV. THE PERIOD.

## RULE I.

366. A period is used to denote a full stop at the end of a sentence.

Care must be taken not to break into periods sentences which may be catenated by semicolons, as in the following examples:—

His understanding acute and vigorous, was well fitted for diving into the human mind. His humour lively and versatile, could paint justly and agreeably what he saw. He possessed a rapid and clear conception with an animated and graceful style.—ANDERSON.

The women in their turn learned to be more vain, gay, and alluring. They grew studious to please and to conquer. They lost some of the intrepidity and fierceness which before were characteristic of them. Their education was to be an object of greater attention and care. A finer sense of beauty was to arise. A greater play was to be given to sentiment and anticipation. Greater reserve was to accompany the commerce of the sexes. Modesty was to take the alarm sooner. Gallantry, in all its fashions and in all its charms, was to unfold itself.—STEWART.

Better thus:—

His understanding, acute and vigorous, was well fitted for diving into the human mind; his humour, lively and versatile, could paint, justly and agreeably, what he saw; and he possessed a rapid and clear conception, with an animated and graceful style.

The women, in their turn, learned to be more vain, gay, and alluring; they grew studious to please and to conquer; they lost some of the intrepidity and fierceness which, before, were characteristic of them; and their education was to be an object of greater attention and care. A finer sense of beauty was to arise; a greater play was to be given to sentiment and anticipation; greater reserve was to accompany the commerce of the sexes; modesty was to take the alarm sooner; and gallantry, in all its fashions and in all its charms, was to unfold itself.

## RULE II.

367. A period is used to mark abbreviations and contractions.

When thus used, the period admits after it any of the other stops that are on other accounts required; but the period itself is not repeated at the end of a sentence.

## EXAMPLES.

(367.) The following noblemen and gentlemen were present:—Duke of Devonshire, *K.G.*; Earl of Granville, *G.C.B.*; Earl of Hardwicke, *Capt., R.N.*; Earl of Fife, *K.T., G.C.H.*; Sir T. Acland, *Bart., M.P.*; Hon. Major-Gen. H. Arbuthnott, *K.C.B., M.P.*; Dr Bowring, *M.P.*; Charles Buller, *jun., Esq., M.P.*; Wm. Scrope, *Esq., F.L.S.*; J. Scott, *M.D.*; Rev. H. Christmas, *M.A., F.R.S., F.S.A.*; Rev. W. F. Hook, *D.D.*; and H. F. Chorley, *Esq.*

*Exercise.*

Point the following with the *comma, semicolon, colon, and period* :—

Young old high low, at once the same diversion share. Foiled bleeding breathless furious to the last The camp the host the fight the conqueror's career The present life is not wholly prosaic precise tame and finite Milton's poetry though habitually serious is always healthful and bright and vigorous Chaucer most frequently describes things as they are Spenser as we wish them to be Shakspeare as they would be and Milton as they ought to be Johnson's stately march his pomp and power of language his strength of thought his reverence for virtue and religion his vigorous logic his practical wisdom his insight into the springs of human action and the solemn pathos which occasionally pervades his descriptions of life and his references to his own history command our willing admiration In a year the wings were finished and on a morning appointed the maker appeared furnished for flight on a little promontory he waved his pinions awhile to gather air then leaped from his stand and in an instant dropped into the lake —JOHNSON The arguments their eloquence their tears were ineffectual—GIBBON Abject flattery and indiscriminate assentation degrade —CHESTERFIELD High hills rocks and banks formed the borders of this enchanting sheet of water—SCOTT A storm of universal fire blasted every field consumed every house and destroyed every temple —BURKE Every hour brings additions to the original scheme suggests some new expedient to secure success or discovers consequential advantages not hitherto foreseen—JOHNSON Nell busily plying her needle repaired the tattered window-hangings drew together the rents that time had worn in the threadbare scraps of carpet and made them whole and decent—DICKENS

Sympathies there are  
More tranquil yet perhaps of kindred birth  
That steal upon the meditative mind  
And grow with thought—WORDSWORTH

Both Niger and Albinus were discovered and put to death in their flight from the field of battle—GIBBON The constant censure and admonition of the press would have corrected his conduct prevented a civil war and saved him from an ignominious death—JUNIUS Three things characterise man person fate and merit Parties too would come to see the church and those who came speaking to others of the guild sent more so that even at that season of the year they had visitors almost daily.

Submit—In this or any other sphere  
Secure to be as blest as thou canst bear  
Safe in the hand of one disposing Power  
Or in the natal or the mortal hour  
All nature is but art unknown to thee  
All chance direction which thou canst not see  
All discord harmony not understood  
All partial evil universal good  
And spite of pride in erring reason's spite  
One truth is clear whatever is is right—POPE

## V. INTERROGATION.

368. The note of interrogation must be placed after every distinct question, even though several should occur in succession, to the same point and demanding the same answer.

369. It must not be inserted, however, after words which merely record the fact of a question having been asked.

## EXAMPLES.

(368.) Who warranted this murder? From what divine precept is it derived? What revelation sanctions it? Who vests the civil authorities with this power over human life?

Say, gentle spirit, whither art thou fled?  
To what pale region of the silent dead?  
Yet why inquire?

(369.) An infidel once conversing with a Christian, asked him what his God was, and how large he was. Meeting a friend the other day, he asked me where I was going.

(The authors of these two sentences pointed them with interrogation and quotation marks.)

## VI. EXCLAMATION.

## RULE I.

370. The note of exclamation is to be inserted after every interjection, except *O* followed by a noun, in which case it falls under the next rule.

## EXAMPLES.

(370.) Do you hear that faint groan? Hark! 'tis drowned in the yell  
Of the storm. 'Twas his last agonising endeavour!  
Ah! saw you his red gore stain the watery swell,  
As he dashed 'gainst the sharp rock, and vanished for ever?

For lo! beyond your will,  
There is an unseen Power  
Shall his hot vengeance shower  
On him who worketh ill!

## RULE II.

371. The note of exclamation is to be inserted after any combination of words expressing a burst of surprise, admiration, joy, or grief; sometimes also after expressions of irony and contempt, supplication and command.

372. Sometimes these feelings are expressed in an interrogative form; but if no answer is either expected or implied, the note of exclamation and not of interrogation must be used.

The exclamation is a mark that should be sparingly used: its excess indicates bombast and waste emphasis.

## EXAMPLES.

(371.) Whispering with white lips: 'The foe! They come! they come!'—BYRON.

Hoo! Marcius is coming home!—SHAKS.

Ah, me! how sweet is love!—SHAKS.

She pitied! but her pity only shed, &c.—POPE.

Child, husband, parents, Adesinda's all!—SOUTHEY.

What! canst thou not forbear?—SHAKS.

Go, wondrous creature! mount where science guides!

How like a fawning publican he looks!—SHAKS.

Arise! ye Goths, and glut your ire!—BYRON.

What beauties doth Lisboa first unfold!

There shall they rot, ambition's honoured fools!

A dread eternity! how surely mine!—YOUNG.

Boast, Erin, boast them!—SCOTT.

Lochiel, beware of the day!—CAMPBELL.

Measureless liar! thou has made my heart

Too great for what contains it.—SHAKS.

Out, out, brief candle!—SHAKS.

Fan! hood! glove! scarf! is her laconic style.

Whilo all tongues cried: 'God save thee, Bolingbroke!'—SHAKS.

But chiefly spare, O king of clouds!

(372.)     The heart, the gifted heart,  
             Who may reveal its depths to human sight!  
             What eloquence impart  
             The softness of its love, the grandeur of its might!

What a slender interval separates great capacity from insanity! On what a 'beetling ledge' the man of genius tracks his way! By what a fragile tenure does man hold his title to mental superiority, on which he is so accustomed to pride himself!

            The Lord! How fearful is His name!  
             How wide is His command!

(This quotation, from Watt's *Lyrics*, is there marked with an interrogation at the end of each line.)

## VII. THE PARENTHESIS.

373. The parenthesis is now little used, its place being supplied by commas or dashes. It is still admitted, however—

374. When a vivacious thought, an ironical remark, or words to be spoken aside, are thrown into the midst of a sentence.

375. When words are introduced to remove an ambiguity or correct an error.

376. To refer to the text of a book.

## EXAMPLES.

(374.) Then flourishes thrice his sword in the air,  
As a compliment due to a lady so fair;  
(How I tremble to think of the blood it hath spilt!)  
Then he lowers down the point, and kisses the hilt.—SWIFT.

Dryden alone (what wonder?) came not nigh;  
Dryden alone escaped this judging eye.—POPE.

We all expedients tire,  
To lash the lingering moments into speed,  
And whirl us (happy riddance!) from ourselves.—YOUNG.

Our waking dreams are fatal. How I dream  
Of things impossible! (could sleep do more?)  
Of joys perpetual in perpetual change!—YOUNG.

Thus, Lays of Minstrels (may they be the last!)  
On half-strung harps, whine mournful to the blast.—BYRON.

(375.) As for the particular occasion of these (charity) schools, there cannot any offer more worthy a generous mind. The noble marquis who had spoken in this debate (the Marquis of Normanby) complained that the Lord-Lieutenant of Ireland did not read Hansard's Debates. He (the Duke of Richmond) defended the Lord-Lieutenant for not reading that work. I am now as well as when you was (were) here. Anger may glance into the breast of the wise, but it will only rest (rest only) in the bosom of fools. We overlook the mercies in our possession, and are searching (and search) after those which are out of our reach.

(376.) Of the seven things that God hates, pride is first named.—(Prov. vi. 16, 17.) David's pride caused the death of 70,000 of his subjects.—(1 Chron. xxi. 14.)

## VIII. THE DASH.

## RULE I.

377. The dash is used to mark a rhetorical pause when a word is repeated with explanation.

## EXAMPLES.

(377.) Christians have both a moral and a religious *character* to support—a *character* which, without charity and the love of their neighbours, loses its divinest features, and forfeits its purity and its lustre. Vice is ever energetic; and if we wish to destroy it, we must meet it with a proportionate *energy*—an *energy*, not the mere effervescence of a momentary feeling, but an energy, systematic and consistent, ‘ever new, and ever young,’ competent to a continuity of effort, equal to that to which it is opposed. Moore is a true *poet*—a *poet* that holds up to his readers a faithful mirror of the passions of the human heart. The *principles* of virtue naturally exist in every mind—*principles* which the benevolent Giver of Life implanted there, that the creature might be worthy of the Creator, and be fitted for happiness, both in time and eternity.

## RULE II.

378. The dash marks an abrupt turn in the sentence; its dismemberment or unexpected termination through deep feeling.

## EXAMPLES.

(378.) His children—— But here my heart began to bleed, and I was forced to go on with another part of the portrait.—STERNE. ‘But I—but I’—— And her feelings overpowered her.—Mrs S. C. HALL. Nature instantly ebbed again—the film returned to its place—the pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped. Shall I go on?—No.—STERNE. He had lived for his love—for his country he died.—MOORE.

——It may be a sound—

A tone of music—summer’s eve—or spring—

A flower—the wind—the ocean—which shall wound.—BYRON.

He stops—he starts—disdaining to recline.—BYRON.

She wrote the words—she stood erect—a queen without a crown.

—H. G. BELL.

Her lover sinks—she sheds no ill-timed tear;

Her chief is slain—she fills his fatal post.—BYRON.

He disappeared—draw nearer, child;

He died—no one knew how.—H. G. BELL.

Yes, partial clans, in every clime

Since first commenced the march of time,

Where’er they rest, where’er they roam,

All unforget,

Have still a spot,

Which Memory loves, and Heart calls—home.—DELTA.



Here, take this cup, though dark it seem,  
 And drink to human hopes and fears;  
 'Tis from their native element  
 The cup is filled, it is with—tears!—Miss LANDON.

Had we—— But hold! Hear every part  
 Of our sad tale, spite of the pain  
 Remembrance gives, when the fixed dart  
 Is stirred thus in the wound again!—MOORE.

'Sir! I beg leave to tell you, that you are'——  
 'What am I, sir? How dare'——  
 'Dare, sir!'

### RULE III.

379. The dash often, in modern composition, supplies the place formerly occupied by the parenthesis.

The comma is the ordinary mark of a parenthetical sentence; but the dash is used when it must be marked more strongly.

#### EXAMPLES.

(379.) In astronomy, as in every other physical science—in every science which rests partly on the observation of nature, and not solely on the mind of man—a faith in testimony is required, that the human race may not be stationary, and that the accumulated treasure of one man, or of one generation of men, may not be lost to another. Approach and read—for thou canst read—the lay.—GRAY. A single phrase—sometimes a word—and the work is done.—BROUGHAM.

### RULE IV.

380. The dash supplies the place of suppressed letters or words.

#### EXAMPLES.

(380.) 'He shall not die, by H——n!' cried my uncle Toby.—STERNE. Call upon Mr ——, residing in —— Square.

### RULE V.

381. The dash connects the beginning of a paragraph with its *side-heading*; and its termination, if a quotation, with the name of the author.

#### EXAMPLE.

(381.) *Solitude*.—In its strict and literal acceptance, solitude is equally unfriendly to the happiness, and foreign to the nature, of mankind.—ZIMMERMAN.

### RULE VI.

382. The dash supplies the place of the preposition *to*.

#### EXAMPLES.

(382.) Page 10-25. In the year 1820-26. Matt. xi. 16-21. Acts, ii. 1-8; 20-31.

## IX. QUOTATION MARKS.

383. Till within the last few years, quotations were marked with double inverted commas [“”]; and a quotation within a quotation, with a single pair; thus—“Only one man in the crowd cried ‘No!’”

384. It is now more usual to employ a single pair in a simple quotation, and a double one when the quotation is within a quotation; thus—‘Only one man in the crowd cried “No!” and he was promptly taken into custody.’

385. In poetical quotations, the marks are placed at the commencement of every stanza or paragraph.

*Exercise.*

Supply the marks of *interrogation, exclamation, and quotation, the parenthesis, and the dash.*

His adherents, however and every great man has his adherents perfectly understood him. W. IRVING. Hath not a Jew hands Is he not fed with the same food SHAKS. Is there not my father, my uncle, and myself SHAKS. Did he not join with Lord Rockingham, and betray him Was he not the bosom friend of Mr Wilkes, whom he now pursues to destruction JUNIUS. In the question Is the work finished there are two portions. In the assertion Napoleon died in 1821, the latter part of the sentence declares something of the former. In the denial The prisoner is not guilty, the prisoner's guilt is denied, or the second part denies something of the first.

Her lover sinks she sheds no ill-timed tear;  
Her chief is slain she fills his fatal post. BYRON.

In vain, in vain strike other chords. BYRON

First, therefore, let us editors and kings are always plural premise that there are, &c. W. IRVING.

I pulled it, sir, at your desire.  
At mine Yes, yours; I hope I've done it well. COLMAN.

He disappeared draw nearer, child;  
He died no one knew how. H. G. BELL.

I'll wager a dinner, the other one cried,  
That Mary will venture there now. SOUTHEY.

Had I but served my God SHAKS. Had we not better leave this  
Utica ADDISON. Hadst thou but sung this witching strain  
MOORE.

## X. THE APOSTROPHE.

386. This mark is now little used, except as the sign of the possessive case. It was formerly employed in poetry wherever the *e* in *ed* was not to be heard. But in modern times, it is understood that this sound is always suppressed, unless marked thus—*è*.

387. The apostrophe is still used, however, in several cases where two syllables are contracted into one, in order to preserve the proper measure in verse.

## EXAMPLES.

(386.) The first ! How many a memory bright that one sweet word  
can bring,  
Of hopes that *blossomèd*, *droopèd*, and *died* in life's delightful  
spring.—ALARIC A. WATTS.

Hence *loathèd* Melancholy,  
Of Cerberus and blackest midnight born!—MILTON.

Quips and cranks, and wanton wiles,  
Nods and becks, and *wreathèd* smiles.—MILTON.

(387.) If my poor pen can pleasure give,  
Or *e'en* a smile can raise,  
*I'll* use it thus while I may live,  
If I but earn thy praise.  
*Nought's* got, *all's* spent,  
When our desire is had without content.

## XI. THE HYPHEN.

## RULE I.

388. The hyphen is used at the end of a line when a word is divided.

Though this is of frequent occurrence in printing, it should seldom be used in writing. A long word may be divided in the middle; but it is recommended to write either a little more closely, or a little more widely, rather than place a small portion of a word at the end of one line, and the rest at the beginning of another.

## RULE II.

389. The hyphen connects compound words—that is, words composed of two or more simple ones.

Many words really compound are now written without the hyphen, chiefly those composed of two nouns ; as—*footstep*, *fishpond*, *milkmaid*.

On the other hand, there is a tendency to connect with the hyphen words that formerly appeared apart, especially adverbs with adjectives before a noun, to mark a more rapid enunciation ; as—A highly-gifted professor. *Well* and *ill* have long enjoyed this privilege ; as—An *ill*-omened bird ; a *well*-conditioned animal. We think the extension of it undesirable, as it would be difficult to assign its further limits. We are not prepared to read of a *very-clever* man, and we know not why not, as well as a *highly-gifted* one. It is the proper grammatical province of an adverb to qualify an adjective, and of an adjective to qualify a noun ; and though this brings them into close relationship, it is the very reason why they must be regarded as forming distinct words, not compounds.

We recommend as the safest usage to employ the hyphen only or chiefly—

- I. When *two nouns* form a compound not yet established as a single word ; as—Self-deceiver, lieutenant-general, cock-sparrow.
- II. When a *preposition* connects two nouns into a compound ; as—Brother-in-law, commander-in-chief.
- III. When a *noun* and *pronoun* form a compound ; as—She-goat, he-ass.
- IV. When an *adjective* is prefixed to a *noun*, with *ed* to form a single adjective ; as—*Blue-eyed*, *strange-voiced*, *sharp-beaked*, *ill-omened* fowl.
- V. When *verbs*, *prepositions*, or *nouns* enter into combination to form adjectives or adverbs ; as—A self-styled artist. A man-made minister. A would-be scholar. Over-anxiously searching. In-door amusements.
- VI. When *well*, or *ill*, or *much* is prefixed to a participle to form an adjective preceding a noun ; as—A *well-known* truth. An *ill-assorted* pair. A *much-loved* friend. Perhaps *ever* should be similarly connected with an adjective ; as—An *ever-memorable* day. But not in any case if the noun precedes ; as—The truth was *well known* ; the pair *ill assorted* ; and the friend *much loved* ; while the day will be *ever memorable*.

### RULE III.

390. A hyphen is not now used to join a prefix to the root, unless the omission of it would produce a double vowel, or two that might be mistaken for a diphthong. We write *remodel*, *refit*, *prefigure*. But co-operate, re-enter, re-instate, re-imburse, are to be preferred to cooperate, reenter, reinstate, and reimburse.

#### IV.

### PROSODY.

391. **PROSODY\*** is that part of Grammar which treats of the quantity of syllables, of accent, and of the laws of versification.

Prosody, as to *extent*, is in an unsettled state. Some make it include the management of stops, pronunciation, and rhetoric; while others consider poetry and prosody as synonymous terms.

Nothing, however, can be a greater error than to suppose that mere facility in making verse constitutes a poet. Yet, while cautioning the young student against this general error, it must not be inferred that verse-making is to be condemned. On the contrary, the practice is at least an elegant recreation, and is recommended by Franklin for its singular efficacy in forming a good style in prose. Many of our most eminent prose authors—such as Johnson, Scott, Moore, Southey, and others—commenced their literary career by writing verse.

392. **ACCENT** is the stress of the voice on a syllable; thus—‘*Comfort*’ has the accent on the first syllable; ‘*compôse*,’ on the second; ‘*commandant*,’ on the third.

393. **QUANTITY** is the measure of a *syllable*; the time taken to pronounce it. The quantity of a syllable may be *long*; as—‘*māne*,’ or *short*, as, ‘*măn*.’ The melody of English verse depends on accent not on quantity.

In general, the difference made between long and short syllables, in our manner of pronouncing them, is so very inconsiderable, and so much liberty is left us for making them either long or short at pleasure, that mere quantity is of very little effect in English versification.—**BLAIR.**

394. **RHYTHM** is the easy flow produced by a judicious and elegant arrangement of the accents and pauses. It is not confined to verse; for a well-turned period in prose is the result of due attention to the number and proportionate length of the words employed; as may be proved by the numerous alterations which are sometimes required to make a sentence even in familiar composition *read well*.

\* The term is derived from two Greek words—*προς*, with, along with, and *οδη*, an ode or song, and may be defined as ‘Words set to music.’ ‘The first poets sung their own verses; and hence the beginning of what we call versification, or words arranged in a more arifol order than prose, so as to be suited to some tune or melody.’—**BLAIR’s Lectures.**

## VERSIFICATION—MEASURE.

395. **VERSIFICATION**, or *verse-making*, is the art of placing words of certain length in regular lines, in order that the ear may be pleased by the musical movement of the composition. It includes measure, and sometimes rhyme.

396. A **VERSE** is a *single* measured line, containing a determinate number of syllables, so arranged as to rise and fall alternately; in other words, *accented* and *unaccented* by turns.

Our thoughts | as bound | less, and | our souls | as free.

(The popular meaning of verse is that series of lines properly called a stanza.)

397. A **FOOT** is a part of a verse containing generally two, and in some cases three syllables. In the line above, there are *ten* syllables, making *five* feet, each foot containing an accented and unaccented syllable.

Here *quantity* would not apply; for 'our' is as long in sound as 'thoughts.'

398. A **CESURA** is a pause in a line by *cutting* a word, dividing it so as to render it more melodious. Its best position is at the *end* of the *second* foot; or in the *middle*; or at the *end* of the *third* foot. Hence the melody of the following:—

In ad | aman | tine chains | and pe | nal fire.—MILTON.

Clime of | the ún | forgot | ten brave,  
Whose land, | from plain | to moun | tain cave,  
Was free | dom's home, | or gló | ry's grave.—BYRON.

A line without this would be tame and prosaic:—

Extreme | mistrust, | intense | alarm, | prevail.

But cesura means also a melodious pause, even where no division of a word occurs:—

Uplock your springs, | and open all your shades.

399. **SCANNING** is dividing a verse into feet.

400. In English there are two principal kinds of verse—Iambic and Trochaic; and two subordinate—Anapaestic and Dactylic; so named from the feet composing them.

I. An Iambus	has two	syllables,	the second	accented	— <i>refre.</i>
II. A Trochee	... ..	... ..	... first	... ..	— <i>folly.</i>
III. An Anapaest	... three	... ..	... third	... ..	— <i>entertain.</i>
IV. A Dactyle	... ..	... ..	... first	... ..	— <i>merrily.</i>

## I. IAMBIC VERSE.

401. Iambic verse is composed of Iambic feet (such as *appear*, *repóse*, *admíre*), and has the stress, or accént, on the *even* syllables—namely, the second, fourth, sixth, &c. It may be of different lengths:—

I. Iambic of six feet—hexameter or Alexandrine; of which numerous specimens may be found in the poems of Spenser, Thomson, Beattie, and Byron—the last line of each Spenserian stanza being an Alexandrine—

The múr | m'ring máin | was héárd, | and scárce | ly héárd, | to flów.  
But sí | lence spréads | the cóuch | of év | er wél | come rést.

II. Iambic of five feet—pentameter or heroic. *Specimens*—Milton's 'Paradise Lost;' Dryden's 'Translation of Virgil;' Pope's 'Homer,' 'Essay on Man,' and 'Epistles;' Addison's 'Cato;' Thomson's 'Seasons;' Cowper's 'Task;' Campbell's 'Pleasures of Hope;' and Pollok's 'Course of Time'—

Here lóve | his góld | en sháfts | emplóys, | here líghts  
Hís cón | stant lámp, | and wáves | his púr | ple wings.—MILTON.  
The stárs | shall fáde | awáy, | the sún | himsélf  
Grow díim | with áge, | and Ná | ture sínk | in yeárs.—ADDISON.

A variety of this is the *elegiac*—four pentameters alternately rhyming. *Specimens*—Gray's 'Elegy,' and Byron's 'Lines on Newstead Abbey'—

On some fond heart the parting soul relies,  
Some pious drops the closing eye requires;  
Even from the tomb the voice of nature cries,  
Even in our ashes live their wonted fires.—GRAY.

III. Iambic of four feet—tetrameter. *Specimens*—Gay's 'Fables;' Scott's 'Marmion,' 'Lady of the Lake,' and 'Lay of the Last Minstrel'—

What thóugh | the sún, | with árd | ent frówn,  
Had slíght | ly tínged | her cheék | with brówn.—SCOTT.  
I lóve | contém | plating | apárt,  
From ál | his hóm | ícíd | al stó | ry, (*odd syllable*)  
The trácts | that sóft | en tó | our héárt  
Nápó | lcon's gló | ry (*odd syllable*).—CAMPBELL.

Sometimes four feet and a half. *Specimens*—Butler's 'Hudi-bras;' irregular verses in Scott's 'Marmion;' Moore's 'Lalla Rookh;' Southey's 'Thalaba;' and Byron's 'Corsair,' 'Giaour,' and 'Manfred'—

Profoúnd | ly skílléd | in án | alýt | íc.—BUTLER.  
The bróws | íng cám | el's bélís | are tínk | líng;  
Hís móther looked from her lattice high;  
She sáw | the déús | of éve | bespríng | líng  
The pasture green beneath her eye.—BYRON.

iv. Iambic of three feet. *Specimens*—Collins's 'Ode to the Passions,' and Dryden's 'Ode for St Cecilia's Day'—

And many a sinner's parting seen,  
But név | er aught | like this.—SCOTT.

v. Iambic of two feet. *Specimens*—Odes of Pope, Dryden, Mason, and others in Byron's 'Manfred.'

Hail, wáy | ward quén !—POPE.  
Around | his waist  
Are fó | rests braced.—BYRON.

An iambic verse of two feet has sometimes a beautiful effect—

Seek out—less often sought than found—  
A soldier's grave, for thee the best ;  
Then look around, and choose thy ground,  
And táke | thy rést.—BYRON.  
Her gí | ant fórm.—WILSON.

vi. Iambic of one foot. *Specimens* in odes of Ben Jonson and Herrick, and in Byron's 'Heaven and Earth'—

We díe,  
As your hours do, and dry  
Awáyy,  
Like to the summer's rain.—HERRICK.

vii. Iambic verse sometimes begins with a trochee. Numerous specimens in Milton, Dryden, Pope, Johnson, Thomson, and Cowper.

## II. TROCHAIC VERSE.

402. Trochaic verse is formed of trochees (the reverse of iambuses—*brávely*, 'áble, hóly), and has the stress or accent on the *odd* syllables—that is, the first, third, fifth; when there is but a single rhyme, the final short syllable is left out. The same poem often contains verses combining trochees and iambs.

I. Trochaic verse of six feet—

On' a<sub>2</sub> | móuntain | strétched be | neáth a | hóary | wíflow.

II. Trochaic of five feet—

Vírtue's | bríght'ning | ráy shall | béam for | évor.

III. Trochaic of four feet—

Whén her | líttle | hánds shall | préss thee,  
Thínk of | hím whose | práyer shall | bléss thee.—BYRON.

iv. Trochaic of three feet. *Specimen*—Byron's 'Manfred'—

Wó is | mé, Al | háma !—BYRON.



## v. Trochaic of two feet—

Rich the | tréasure,  
Swéet the | pléasure.—DRYDEN.

403. All these admit of variation, by dropping the final syllable, making each line contain an odd half-foot; thus:—

## I. Five feet and a half—

The piéce | you think | is in | corréct; | why táke | it?  
I'm all | submis | sion; | wát | you'd háve | it, máke | it.—POPE.

## II. Four feet and a half—

Idle, | áfter | dinner, | in his | cháir  
Sát a | fármér, | rúddy, | fát, and | fáir.

## III. Three feet and a half—

Háste thee, | nýmph, and | bríng with | thée  
Jést and | yóuthful | jóllí | tý.—MILTON.

Nót a | stép is | out of | tune,  
As the | tides o | béy the | móon.—BYRON.

Swéet is | pléasure | áfter | páin.—DRYDEN.

*Other specimens in* Milton's 'L'Allegro,' and choruses in Byron's 'Manfred' and 'Deformed Transformed.'

## IV. Two feet and a half—

Gíve the | véngeance | dué  
Tó the | váliant | créw.—DRYDEN.

*Other specimens in* the lyric verses of Dryden, Pope, Collins, Byron, Hemans, and Moore.

## v. One foot and a half—

Fire, assist me to renew  
Life in what lies in my view  
Stíff and | cöld.—BYRON.

## III. ANAPAESTIC VERSE.

404. Anapaestic verse is a lively measure, having the accent on every *third* syllable. Sometimes an anapaestic line begins with an iambic foot.

I. Anapaestic of four feet. *Specimen*—'Lochiel's Warning,' by Campbell—

For a fiéld | of the déad | rushes réd | on my sight,  
And the cláns | of Culló | den are scát | tered in flight.—CAMPBELL.

Yet it wás | not thát ná | ture had shéd | o'er the scéne.—MOORE.

(Iambus) *Here lies* | our good Ed' | mund, whose gé | nius was súch,  
We scárce | ly can praise | it or bláme | it too múch.—

GOLDSMITH.

## II. Anapaestic of three feet—

I am out | of húmán | ity's réach,  
I must fi | nish my jóur | ney alóne.—COWPER.

III. Anapaestic of two feet—

When I look | on my boys,  
They renew | all my joys.

IV. Anapaestic of one foot—

'Hearts of oak!' our captains cried,  
*When each gun,*  
From its adamant lips,  
Threw a death-shade round the ships,  
Like the hurricane eclipse  
*Of the sun!*—CAMPBELL.

IV. DACTYLIC VERSE.

405. Dactylic verse is seldom used pure in English. It has the accent on the first, fourth, seventh, and tenth syllables, twelve forming a line. (See Southey's 'Dactyls'.)

I. Four feet—

Né'er talk of | oars again, | look at thy | spelling-book.—GIFFORD.  
*Merrily, | merrily, | cheerily, | cheerily.*  
Merrily speeds the ball.—BYRON.

II. Three feet (*not found in English verse*).

III. Two feet—

Frée from sa | ticty,  
Cáre, and aux | iety.

IV. One foot—

Merrily,  
Chéerily.

MIXED DACTYLIC.

I. Three feet and a half—

Bright is the | diadem, | boundless the | swáy.—BYRON.

II. Dactyle and trochee—

Bút since our | sighing  
Ends' not in | dying.—BYRON.

III. Three dactyles and a trochee—

Know yo the | land where the | cypress and | myrtle.—BYRON.

*Exercise.*

Scan the following; that is, divide it into feet, marking the accented syllables and cesuras, as in the above examples:—

There was a sound of revelry by night,  
And Belgium's capital had gathered then  
Her Beauty and her Chivalry; and bright  
The lamps shone o'er fair women and brave men;  
A thousand hearts beat happily; and when  
Music arose with its voluptuous swell,  
Soft eyes looked love to eyes which spake again,  
And all went merry as a marriage-bell;

But hush! hark! a deep sound strikes like a rising knell!—BYRON.

My chaise the village inn did gain,  
Just as the setting sun's last ray  
Tipped with refulgent gold the vane  
Of the old church across the way.

Across the way I silent sped,  
The time till supper to beguile  
In moralising o'er the dead,  
That mouldered round the ancient pile.—ANON.

Bring me the captive now !  
My hand feels skilful, and the shadows lift  
From my waked spirit airily and swift ;  
And I could paint the bow  
Upon the bended heavens, around me play  
Colours of such divinity to-day.—WILLIS.

'Tis all an illusion ; the lamp let us trim ;  
Come, rouse thee, old minstrel, to strains of renown ;  
The old cup is empty, fill round to the brim,  
And drink the young pair to their chamber just gone.  
Ha ! why is the cup from the lip ta'en away ?  
Why fixed every form like a statue of clay ?  
Say, whence is that noise and that horrible clamour !  
O heavens ! it comes from the marriage bed-chamber.—HOGG.

Her giant form,  
O'er wrathful surge, through blackening storm,  
Majestically calm would go  
Mid the deep darkness white as snow !  
But gently now the small waves glide  
Like playful lambs o'er a mountain's side.  
So stately her bearing, so proud her array,  
The main she will traverse for ever and aye.  
Many ports will exult at the gleam of her mast !  
—Hush ! hush ! thou vain dreamer ! this hour is her last.  
Five hundred souls, in one instant of dread,  
Are hurried o'er the deck ;  
And fast the miserable ship  
Becomes a lifeless wreck.  
Her keel hath struck on a hidden rock,  
Her planks are torn asunder,  
And down come her masts with a reeling shock,  
And a hideous crash like thunder.  
Her sails are dragged in the brine,  
That gladdened late the skies,  
And her pendant, that kissed the fair moonshine,  
Down many a fathom lies.  
Her beauteous sides, whose rainbow hues,  
Gleamed softly from below,  
And flung a warm and sunny flash  
O'er the wreaths of murmuring snow,  
To the coral rocks are hurrying down,  
To sleep amid colours as bright as their own.—WILSON.

V. RHYME.

406. RHYME is the recurrence of similar final sounds, the absence of which in measured lines constitutes BLANK VERSE.

407. Rhyme may be single, double, or triple—

The black bands come over  
The Alps and their snow,  
With Bourbon the rover  
They pass'd the broad Po.

While Mr *Marmion*,  
Led a great army on.—BYRON.

408. Rhyme may be perfect, imperfect, and false—

*Perfect*.—I come, I come, ye have called me long;  
I come with the voice of joy and song.—HEMANS.

*Imperfect*.—The song began—from *Jove*,  
Who left his blissful seats above.—DRYDEN.

*False*.—Thus Pegasus, a nearer way to take,  
May boldly deviate from the common track.—POPE.

409. A COUPLET is formed by the rhyming of two lines, and a TRIPLET by the rhyming of three—

Soon as the evening shades prevail,  
The moon takes up the wondrous tale.—ADDISON.

On Linden, when the sun was low,  
All bloodless lay th' untrodden snow,  
And dark as winter was the flow.—CAMPBELL.

410. A STANZA consists of four or more lines.

I. The most usual is the *ballad* or *hymn* stanza, having the odd lines of four iambs, and the even ones of three—

O hap | py is | the man | who hears  
Instruc | tion's war | ning voice,  
And who | celest | ial wis | dom makes  
His ear | ly, on | ly choice.

II. The *elegiac* stanza has four lines of heroic verse alternately rhyming, as in Gray's 'Elegy'—

Perhaps in this neglected spot is laid  
Some heart once pregnant with celestial fire,  
Hands that the rod of empires might have swayed,  
Or waked to ecstasy the living lyre.

III. The *Spenserian* has eight lines of heroic and a final one Alexandrine; the first and third, second and fourth, fifth and seventh, sixth and eighth, rhyming respectively, while the ninth has the same rhyme with the eighth. It was used by

Spenser, has been extensively imitated by Beattie and Thomson, and brought to perfection by Byron—

By this the northern wagoner had set  
 His sevenfold team behind the steadfast star,  
 That was in ocean waves yet never wet,  
 But firm is fixed, and sendeth light from far  
 To all that in the wide deep wandering are :  
 And cheerful chanticleer, with his note shrill,  
 Had warned once that Phœbus' fiery car  
 In haste was climbing up the eastern hill ;  
 Full envious that night so long his room did fill.—SPENSER.

iv. There is also a very pretty anapaestic stanza of five lines used in 'Alonzo the Brave' and in 'Mary the Maid of the Inn'—

A warrior so bold, and a virgin so bright,  
 Conversed as they sat on the green ;  
 They gazed on each other with tender delight ;  
 Alonzo the Brave was the name of the knight—  
 The maid's was the Fair Imogine.—G. P. LEWIS.

411. Besides these, there are many other forms of verse used by Byron, Campbell, Hemans, Moore, Southey, Bryant, Sigourney, Longfellow, N. P. Willis, L. E. L., 'Delta,' and others.

See some beautiful translations from Schiller in Blackwood's Magazine for September and October 1842.

## COMPOSITION OR STYLE.

Under this head it is proposed briefly to instruct the student in some of those essentials to good writing, which cannot be reduced to such certain and arbitrary rules as those laid down under the head of Grammar.

412. The first and most indispensable requisite in composition is correct grammatical construction, any departure from which is termed a solecism.

413. The higher excellences of style are chiefly clearness, energy, harmony, and beauty.

414. By *clearness* is meant that the sense should be perfectly obvious. In an abstruse disquisition, it may be impossible for ordinary readers to comprehend the ideas conveyed without re-perusal; but where there is nothing difficult in the *matter* of a composition, there is no excuse for putting on paper a sentence that requires to be read twice over in order to be understood.

415. By *energy* is to be understood that ideas are conveyed not only clearly, so as to be obvious to every attentive reader, but vividly and impressively, so as to command attention. Considerable latitude is permitted here; superior energy should be reserved for occasions demanding it. It is unwise to use strong expressions, or a highly effective arrangement, when the matter conveyed is familiar, trivial, or subsidiary.

416. By *harmonious* writing is meant that which is agreeable to the ear. Here, also, discretion is necessary. The matter of some compositions demands great smoothness; to others, a little more abruptness is appropriate. Long words and long sentences are more musical than short ones; but energy, where called for by the subject, must not be sacrificed to harmony. A full well-rounded period is pleasing to the ear; but a composition becomes monotonous and tiresome when every sentence is sonorously rounded at the close.

417. By *beauty* of style, we intend to express that which depends on the judicious use of the ornaments of writing; as antithesis, climax, exclamation, interrogation, and figures of speech.

Language is the dress of thought; and as in that of the person, it is first and chiefly desirable that it be appropriate to the subject and the occasion; neither redundant on the one hand, nor too scanty on the other; neatly put together, and firmly put on; free from

tawdry finery, but not excluding, on fitting occasions, the moderate display of handsome flowers and sparkling jewels.

The student is invited to begin with what is most essential—the judicious choice of language, and a clear, concise, and sufficiently compact mode of arrangement; afterwards to proceed gradually to the study of those particulars which are more matters of taste, and admit of wider discretionary power.

## I. LEGITIMATE WORDS.

The propriety of a word must be tested by reputable, national, and present use.

The use of none but legitimate words and phrases constitutes the chief part of what is usually termed purity of style.

418. *Reputable* use is the employment of a word by authors of established reputation—such as Dryden, Addison, Swift, Pope, Johnson, Gibbon, Byron, Southey, Campbell, Dickens, Macaulay, and others of similar standing.

When it can be proved that several of such writers have employed a certain word in serious composition, that word is held as sanctioned; it has received the stamp of authority, and may be safely adopted by the young composer. A single writer, however eminent, cannot be considered as decisive authority.

419. *National* use is opposed to provincial and foreign.

Every province in the empire has its peculiar and local terms, or peculiar and local meanings attached to good national words. Both are avoided by well-educated people.

On the other hand, there is pedantry and affectation in using foreign words and phrases unnecessarily—that is, when the same thing may be as clearly expressed in English ones.

420. *Present* use is opposed to *obsolete* on the one hand, and *novel* on the other.

In *science* and *art*, terms may become antiquated in the course of a few years. Hence, present use in *technicalities* must be bounded by the practice of living men. In *general literature*, as history, travels, moral essays, &c., it is not safe to use any word which has been unemployed within the *last half century*. Poetry admits words which would be counted obsolete in prose. Byron has used Spenserian words in *Childe Harold*; but, as a general rule, any word peculiar to authors earlier than Milton cannot safely be revived.

New words may be readily adopted when used by eminent scientific writers, because discoveries are daily made, for which terms must be invented, or at least applied in a new sense; but in *general literature* it is not the case, and the student should guard against the capricious fancies of certain writers, who are perpetually aiming, by singularity of style, to produce an effect which they cannot attain by originality of thought.

## II. PHRASEOLOGY.

421. Phraseology, or the idiomatic connection of words, cannot be reduced to rule, and must be acquired by familiarity with the usage of good authors. The following table exhibits some of the best examples :—

SHAKESPEARE (born 1564, died 1616).—*Poetry.*

Abandon society, cherish rebellion, lack abilities, abridge life, spy out abuses, make high account of, urge against one, to taint honour, enter an action, content the eye, pluck a flower, take advantage of, gather herbs, solemnise a day, swear allegiance, stand aloof, to clear ambiguities, fling away ambition, accept a title, bereave of life, draw the bow, make a conquest, raise a siege, lay blame upon, requite gentleness, sit on horseback, make fast the doors, scale the bulwarks, make a match, render thanks, take one's choice, erect walls, split the ears, bring reports, sink with doubt, shake with fear, sick at heart, talk of fear, keep from rest, hew down a bough, laugh to scorn, tend a flock, take rest, make speed, jest at scars, shew teeth, hear music, pursue a course, bear malice, resist law, make a will.

MILTON (1608-1674).—*Poetry.*

Regain seat, invoke aid, transgress will, raise war, hurl headlong, dwell in chains, throw eyes round, the thought torments, view a situation, discover sight, prepare a place, break silence, shake a throne, sue for grace, wage war, put to proof, suffer pain, do service, do errands, undergo punishment, pervert end, find means, disturb counsels, spend shafts, repair loss, offend an enemy, overcome calamity, gain reinforcement, swim a stream, heave head, steer flight, expanded wings, felt weight, to light on land, resume courage, hear a voice, descry lands, support steps, strew the brooks, choose a place, find ease; discern the advantage, perceive the plight, darken the land, direct course, sit on a throne, wander o'er the earth, get a name, seek prey, to profane rites, pass through fire, to build a temple, pay vows, lament fate, burn offerings, adore gods.

DRYDEN (1631-1700).—*Poetry.*

Procure access, acknowledge assistance, break a vow, loth to confess, unable to conceal, bend the bow, play tricks, conceive a crime, contract danger, flatter vice, give testimony to virtue, accommodate style to subject, perform tricks, admit a ray, prayers made and granted, drag his legs, merit the name, receive the good, expel the bad, prepare a hammer for the stroke, roses hold their sweetness, raisins keep their taste, impute to necessity, shew activity, strike the ground, find a passage, receive a wound, break bones, wave a torch, provide forage, ply the tongue, wag the tail.



SWIFT (1667-1745).—*Prose.*

Spread reports, kindle dissension, cultivate acquaintance, prepare for a journey, reproach with lukewarmness, lurk in the dark, assign a reason, liable to an objection, profess principles, disapprove of a project, endeavour to introduce, take a degree, depend upon credit, please the majority, publicly disown a spurious piece, disprove assertions, disqualify for employment, serve for a lesson, break into rules, wear livery, leave off vice, undergo toil, increase hypocrisy, reform the world, make one's self acceptable, expose the scene, power to do mischief.

ADDISON (1672-1719).—*Prose.*

Foretell an event, turn to account, give credit to history, profits have accrued to, accuse of practices, make use of, address the senate, peruse a book, conduce to understanding, gratify curiosity, give account, do justice, presage dignity, pass over in silence, have reputation of, apply to, thirst after knowledge, raise curiosity, make appearance, listen to narratives, smoke a pipe, overhear conversation, taken for a merchant, pass for a Jew, open lips, discern errors, espouse a party, observe neutrality, contribute to diversion, gratify a reader, enjoy obscurity, expose one to civilities, fall into a dream, set a value upon, opportunity of observing, received letters, change colour, put one in mind of.

POPE (1688-1744).—*Poetry.*

Plunge in business, ease the soul, quit an empire, seek retreat, guide steps, dread a death-bed, make reflections, feel pain, impart knowledge, blest with reason, hail my native shores, pay homage, write an epistle, aid meditation, lull to rest, wear a robe, deface names, resign a place, publish letters, shew disapprobation, provide relief, discharge thy shafts, cause discontent, command fidelity, dart a javelin, hide faults, discover faults, keep their course.

JOHNSON (1709-1784).—*Prose.*

Pursue phantoms, perform promises, supply deficiencies, begin a course, grant desire, pass life, enlarge bounds, neglect officiousness, discover the cause, satisfy desires, quicken attention, cure disease, seek an opportunity, multiply pleasures, lighten a load, relieve distress, detect fraud, defeat oppression, diffuse happiness, catch a fugitive, hinder enjoyment, persist in a design, relate a history, close life, restrain curiosity, disappoint a purpose, despise riches, violate a promise, incur a penalty, confer a gift, provoke resentment, take possession of, choose friends, wonder at tales, listen to counsel, obtain gratification, forfeit liberty, solicit admission.

COWPER (1731-1800).—*Poetry.*

Defeat a design, seek repose, sway sceptre, improved plan, ascribe invention to, enjoy a ramble, incur fatigue, mount a stile, leap a fence, impair a relish, serve occasions, conduct the eye, view scenes, exhilarate the spirit, lull the spirit, fill the mind, soothe the ear, haunt the ear, possess a treasure, indulge dreams, afford refuge, know the value,

enjoy coolness, deface the panels, commit wrong, maintain health, feel the impression, derive advantage, afford comfort, spread a feast, love life, indulge the mind, regale the sense, anticipate return, prefer sloth to, supply wants, mature the fruits, forbids growth, abuse gifts, squander life, regret sweets, denounce death on, indulge liberty, void of sympathy, dead to friendship, dull of heart.

GIBBON (1737-1794).—*Prose.*

Erect a throne, present a front, derive comfort, diffuse vapour, fertilise the soil, convey produce, collect rain, enhance value, afford food, encourage industry, deserve the appellation, exhale odours, retain a vestige, pursue a life, trace features, lessen toil, increase wealth, acquire possession, perform a journey, consume herbage, maintain correspondence, afford refuge, pitch a tent, escape the yoke, achieve conquest, exercise jurisdiction, solicit friendship, perform a march, pursue a foe, enjoy benefits, abuse power, endanger life, convene an assembly, traverse the desert, accept atonement.

JUNIUS.

Compliance with laws, enact laws, maintain honour, administer justice, grateful for preservation, extend respect, fill with resentment, insult a temper, read history, invade rights, rouse attention, justify suspicion, take a resolution, acquainted with merit, observe the condition, obedient to the laws, conduct affairs, hurry into excesses, rouse indignation, produce a change, ascend the throne, insure happiness, alter scene, produce effects, reduce to a state, reduce to despair, to act under the auspices of, deserting principles, save money, give proof of, conceal talents, astonish the world, exert power, form a plan, adhere to a system, adopt measures, to increase the debt, rouse resistance, to support a war, raise money, repeal an act, tax colonies, revive a question, bury in oblivion, interpose authority.

SOUTHEY (1774-1843).—*Prose.*

Bow beneath burdens, wear clothes, shed light, collect rarities, protest innocence, bring an accusation, excite hope, circulate intelligence, require knowledge, publish an account, complete a collection, support the poor, enact laws, redress grievances, came in sight of, made the signal for, steering direct for, shorten distance, effect landing, take charge of, bid defiance to, execute plans, gain victory, make the attempt, opened a fire, try their strength, suspect deceit, lead the way, take a station, drop anchor, increase the difficulty, bear a part in, receive a wound, occasion apprehension, display heroism, render assistance, examine a wound.

COBBETT (1762-1835).—*Prose.*

Derive from a source, owe it to accident, give a claim to, bestow marks of respect, to entitle a man to, desirous to see, apply the mind, worthy of praise, time occupied, enjoy benefit, produce feelings, defend property, afford protection secure punishment, entail calamity on, bear in mind, pursue a path, take a step, enter on a path, attain knowledge, communicate thoughts.

BYRON (1788-1824).—*Poetry.*

Feel the glow, lift the eye to, keep vigil, brook control, spread the couch, hear a voice, violate a shrine, deface walls, guard relics, enslave the heart, man the tops, preserve restraint, nerve strength, withdraw a ray, survey the shore, climb a mountain, hold converse with, leave a trace, breezes rise, billows swell, keep watch, mark scenes, vessel glides, morn dawns, clouds break, the wolf roams, storms gather, seek peril, sway a nation, hurl defiance, tufted hill, aged trees, winds fan, inhale breeze, flocks play, trees wave, streams flow.

BROUGHAM.—*Prose.*

Discharge an office, instant in the pursuit of, unprofitable repetition, offer advice, trespass upon the province, singular happiness, anxiously entreat, adapted to study, sharpen attention, tenacious memory, receive impression, cross a threshold, plunged into waters, cast an eye, squander time, store minds, set at nought, wander in darkness, want assistance, provide for sustenance, time allotted, confine myself to.

JEFFREY.—*Prose.*

Consult comfort, confer honour, to express a sense of, repay an obligation, chargeable with ingratitude, do justice to, confer distinction, render precious, happy to understand, sufficient to render, receive education, imbibe a relish, cheer the course of life, recall an image, watch over progress, distribute prizes, ply a task, break a tie, assume an office, enter upon a theme.

CAMPBELL.—*Prose.*

Experience sensations, misconstrue an expression, taught by experience, to sympathise with the hopes, well-meant advice, shew regard, follow a custom, to tender a service, efface truths, influence associations, aid recollection, kindle zeal, sully the face, aggravate terrors, forge a seal, counterfeit a resemblance, unmask an impostor, give a signal, animate the character, pervade the habits, invest with interest, evils cling to, appeal to principle, attain strength, cherish the principle.

DICKENS.—*Prose.*

Revisit a place, take several turns, conquer irresolution, forfeit claim, know nothing of, keep an eye to business, apologise for negligence, recover from effects, induce the idea, carry a cane, pitch the voice, oblige the company, relapse into silence, feel difficulty, disposed for sale, pay attention, enter into conversation, captivate attention, leave home, fall into a habit, take advantage of, deserve confidence, do credit to, repose confidence in, refrain from seeing, deprive of opportunity, anxious for an answer, make way through, express affection, shake the head, check confidence and simplicity, share sorrow, enter into enjoyment, begin repast, take departure, execute a trust, to gain an end, evince consciousness, tear one's self away, breaking faith.

## III. APPROPRIATE WORDS.

422. A word having nearly the same meaning as another is usually said to be its synonym. It is rare, however, to find two words of exactly the same signification; and among several of those called synonyms, one is generally more suitable than the rest for the purpose in hand.

Thus, *intellect*, *genius*, and *talent*, though frequently used for each other, have appropriate meanings. *Intellect* is understanding; there cannot be *genius* or *talent* without *intellect*, but there may be *intellect* without *genius* or *talent*. *Intellect* is general, the others are specific. *Intellect* is required in various degrees, for success in any business; *talent* has reference to particular pursuits—a *talent* for languages, imitation, &c.; whereas *genius* is more rare, and more imaginative—a *genius* for poetry, painting, &c. Again, *contagion* and *infection* are thus distinguished, the former being applied to disease caught by *touch*, the latter to fever, &c., caught by *breathing* poisoned air.

[The following are given as specimens of synonyms, to shew the importance of the subject. The student is referred for complete information to Crabbe's work, or Carpenter's *Abridgment*.]

*Accost, Salute, Address, Direct*.—We *accost* one whom we do not know; we *salute* a friend; we *address* a person, whether we know him or not; we also *address* a letter, but *direct* a servant to deliver it.

*Active, Diligent, Assiduous, Industrious, Laborious*.—An *active* man is one who keeps moving, whether to the purpose or not; a *diligent* man plods to accomplish a purpose; an *assiduous* man keeps to his work without interruption; an *industrious* man loses no time; a *laborious* man works hard with mind or body.

*Amend, Correct, Reform, Rectify, Improve, Better*.—A person *amends* his conduct; *corrects* an error; *reforms* his life; *rectifies* mistakes; *improves* his mind; and *better*s his condition.

*Comprehend, Understand, Conceive*.—We *comprehend* a subject, a science; we *understand* a language; we *conceive* a design, a plan.

*Conscience, Conscientiousness, Consciousness*.—*Conscience* is the faculty of distinguishing good from evil; *conscientiousness* is the exertion of that faculty, sometimes the name applied to the faculty itself; *consciousness* is the state of being aware of anything.

*Corporal, Corporal*.—The first refers to what is in the body; the second what is applied to the body.

*Courage, Fortitude*.—The first enables us to *act*, to face danger; the second to *endure* attacks, pain, grief.

*Custom, Habit, Practice, Experience*.—*Custom* is repetition of an act; *habit* is the consequence of the repetition. The *custom* of taking snuff may in time become a *habit*. A *custom* is also a national usage; a *habit* is a personal manner. *Practice* is performance, regular or irregular, frequent or unfrequent; but *custom* is generally considered as periodically recurring, or constantly existing. *Experience* is the result of much practice.

*Falsehood, Fallacy, Falseness.*—*Falsehood* is a lie, in a particular sense ; *falseness* is hollowness, insincerity, general untruth ; *fallacy* is a deception—a term in logic.

*Fine, Beautiful, Elegant, Graceful, Handsome, Pretty.*—*Fine* has three chief meanings: *grand* or *lofty*—*fine* tragedy, *fine* scenery, *fine* sentiments ; *beautiful*, as—*fine* weather, *fine* fields ; *gaudy*, as—her dress was too *fine*. *Fine* fellow, ship, idea, object, reply, feathers, day, morning ; *beautiful* woman, face, scene, picture, poem ; *elegant* appearance, exterior, costume ; *graceful* step, movement, attitude ; *handsome* man, face, fortune, conduct ; *pretty* woman, toy, flower.

*Human, Humane.*—*Human* mind, life, power ; *humane* conduct.

*Take, Receive, Accept.*—We *take* when we make a thing ours, whether actively or passively, willingly or unwillingly ; we *receive* when another gives what we have a right to ; we *accept* when what is given is by favour. We *take* money, time, advice, offence, shelter, delight in, a house, &c. ; we *receive* a letter, a message, a friend ; *accept* a favour, an obligation, an offer, a present.

#### *Exercise.*

*Distinguish between*—Pride and vanity ; invent and discover ; contemptible and contemptuous ; crime, vice, sin ; bad, wicked, evil ; ask, beg, request ; air, manner ; right, claim ; slow, tedious ; daily, diurnal ; old, aged ; fresh, new, modern ; lie, lay ; active, busy.

Tell and inform ; praise and flatter ; incite and encourage ; power, strength, and force ; reprove, censure, scold ; corporeal, corporal, bodily ; intellectual, intelligent, intelligible ; repose, rest, peace, quiet ; incident, accident, occurrence ; magnificent, sublime, splendid, august ; destructive, destructible ; contemptuous, contemptible ; evident, obvious, plain, conspicuous, visible ; universal, general ; important, consequential ; proud, haughty, overbearing ; sin, vice, crime ; equity, justice, righteousness ; habitual, customary ; beauty, grace, elegance, handsomeness ; address, direction ; costume, dress, apparel, clothing, raiment, garment ; brave, courageous, bold, audacious ; conquer, surmount, overcome.

### IV. SELECTION OF WORDS.

423. When choice lies between two or more words equally appropriate, the following observations are worthy of attention :—

424. Saxon-English words are generally shorter, more forcible, and at the same time more familiar, than those derived from Latin and Greek. The tendency of good authors for some years past has been to recur to them—‘I would never say *felicity* if I could say *happiness*,’ says one.

425. The use of Latin-English, however, is often desirable, to give elevation and elegant variety to style ; and the student should exercise himself in translating one set of words into the other, so as to have either at command.

*Exercise I.*

Supply the *Saxon-English* words or phrases most nearly corresponding with the following Latin-English ones :—

**NOUNS.**—Calumny, adulation, reputation, posterity, administration, detractors, invectives, panegyrics, factious, animosity, pusillanimity, profligacy, sublimity, expanse, sustenance, valetudinarian, gratification, felicity, infirmity.

**ADJECTIVES.**—Voluntary, terrestrial, valuable, necessary, elevated, distempered, ridiculous, torpid, inanimate, incessant, precipitate, solicitous, quiescent, ambiguous, ardent, excellent.

**VERBS.**—To censure, suffer, permit, engross, supply, superinduce, condemn, disqualify, execute, project, transmute, commence, perceive, discern, exalt, deliberate, alleviate, protract, resuscitate, deprive, recompense, compensate, endeavour, preclude, advance, mitigate.

*Exercise II.*

Substitute simpler—generally Saxon-English—expressions for those in *italics* :—

The *glacial* remnants are *visible* on the surface.

The old man trusts wholly to slow *contrivance* and *gradual progression*; the youth *expects* to force his way by *genius, rigour, and precipitance*. The old man *defies* prudence; the youth *commits* himself to *magnanimity* and chance. Age looks with anger on the *temerity* of youth; and youth *with contempt* on the *scrupulosity* of age.—JOHNSON.

That our *sympathy* can *afford* them no *consolation*, seems to be an addition to their *calamity*.—ADAM SMITH.

To be *obliterated* from the *affections* of their dearest friends.—ADAM SMITH.

That our vices may be *repressed* in their first appearance by timely *detection* and *salutary* remonstrances.—JOHNSON.

The personal *disputes* of rivals in wit are sometimes *transmitted* to *posterity*.—JOHNSON.

We express our uneasiness by *importunate* and *incessant* cries, till we have *obtained* a place or posture proper for *repose*.

He had *discovered* a *spacious* cavern, which would *afford* us *sufficient* protection from the elements.—*Edinburgh Literary Journal*.

*Exercise III.*

Supply Latin-English expressions for those in *italics* :—

So *long* hath been my pilgrimage, that I can *remember* to have *lived* with an *earlier* generation.

I *look back* on the *pride* and *ardour* of my *youth*.

This *power* of *disheartening* the *foe*.—CHANNING.

That friendship may be at once *fond* and *lasting*.—JOHNSON.

It must surely be a *pleasure* to all.—DUNCAN.

To *paint* poverty as a *state of life* unblest by any of the *finer* emotions.—DUNCAN.

There is *often* as much *true* vernal *joy* felt in the *village* mead.

A *cheap* but *wholesome* salad from the *brook*.—COWPER.

The *proper* happiness of a *man*.—CHANNING.

That he might become their *gaze*, their *fear*, their wonder.—CHANNING.

426. Specific terms are, in most cases, preferable to general ones. Dr Campbell says: 'The more general the terms are, the picture is the fainter; the more special they are, the brighter.'

The whole of Gray's *Elegy* is a specimen of the use of terms conveying exact ideas. Take the opening lines:—

The curfew tolls the knell of parting day,  
The lowing herds wind slowly o'er the lea,  
The ploughman homeward plods his weary way.

Now, let them be altered thus, substituting general words, and the poverty of expression will immediately be evident—

The church-bell strikes the hour of closing day,  
The noisy cows go slowly o'er the fields,  
The labourer onward walks his tiresome way.

Here 'church-bell' is general, but '*curfew*' means an evening-bell, with a historical reference; 'strikes' includes many ideas, '*tolls*' has a specific, solemn power; 'hour' is vague, '*knell*' is peculiarly appropriate as a funeral term to the end of the day; 'closing' has not the pathos of '*parting*'; and so of the rest.

The following observations may more fully elucidate this subject:—

**ACCOUNT** is a general term, including both *narration* and *description*—a *narration* being an account of events; a *description* an account of a single scene. 'Most readers, I believe, are more charmed with Milton's *description* of paradise than of hell.'—ADDISON. 'Few *narratives* will, either to men or women, appear more incredible than the histories of the Amazons.'—JOHNSON.

**DESCEND** is generic.—To *plunge* is to descend suddenly or head-foremost into water; to *dip* is to do the same more gently; to *dive* is to descend to the bottom.

**OPPOSE** is a general term. To *resist* is to oppose with force; to *withstand* and to *thwart* are the acts of a conscious agent opposing—to *withstand* being a defensive, and *thwarting* an offensive opposition.

**PAIN** is generic, and may relate either to body or mind; *agony* is exaggerated pain; a *pang* is a sudden pain; *anguish* is pain exclusively of mind.

**REPEAT** is generic, and may refer either to words or actions. To *recite* is to repeat the words of an author; to *rehearse* is to repeat by way of preparation; to *recapitulate*, to repeat the heads of something formerly communicated.

**ROUND** is generic.—*Globular* or *spherical* is round like a ball; *cylindrical* is round like a roller; *circular* is round like a ring or plate.

**SHARP** is generic.—*Acute* is sharp-pointed; *keen* is sharp-edged.

**SHAW** is generic.—To *exhibit* or *display* is to shew with express intention.

To **RUB** is a generic term.—To *chafe* is to rub a thing till it is heated; to *fret*, to wear away by rubbing; to *gall*, to wound by rubbing.

To **TURN** is a generic term.—To *wind* is to turn regularly round; to *twirl* is to turn round irregularly; to *whirl*, to turn round violently; to *writhe*, to turn round in convulsion within itself.

## EXAMPLES OF EXACT TERMS.

(426.) He hath *ooled* my friends, and *heated* mine enemies.—SHAKS.  
 And in his mantle *muffling* up his face.—SHAKS. So thick a drop  
 serene hath *quenched* their orbs.—MILTON. In one rude *clash* he struck  
 the lyre, and *swept* with *hurried* hand the strings.—COLLINS. Ayr,  
*gurgling*, kissed his *pebbled* shore.—BURNS.

Drops the light *drip* of the suspended oar,  
 Or *chirps* the grasshopper one good-night carol more.—BYRON.

While her mother did *fret*, and her father did *fume*,  
 And the bridegroom stood *dangling* his bonnet and plume.—SCOTT.

*Exercise I.*

Supply and explain specific terms including the idea contained in the following general ones:—

Go (in, out, near, forward, backward, down, up, after, away, &c.),  
 see, lead, lessen, increase, wish, take, give, fix, send, change, ask.

*Exercise II.*

Supply the general term included in each series of the following specific ones:—

- I. Consider, deliberate, ponder, reflect, approve, disapprove, value, despise, contemn, imagine, believe, suppose, fancy.
- II. Endure, suffer, support, sustain, convey, carry, tolerate.
- III. Inquire, interrogate, beg, pray, beseech, implore, request, demand, supplicate.
- IV. Observe, notice, examine, explore, search, survey.
- V. Root, rivet, establish, determine, settle.
- VI. Scorching, burning, torrid, inflammatory, ardent, parched, thermal.
- VII. Summon, exclaim, invoke, proclaim, cite, rouse, convoke.
- VIII. Vertical, horizontal, perpendicular, direct, upright, even.
- IX. Zephyr, hurricane, tornado, boreas, breeze, gale.

427. Variety, where possible, should be secured—that is, the same word, or even syllable, should not be repeated within a short distance.

Lindley Murray has this sentence: ‘A long succession of either long or short sentences should be avoided; for the ear tires of either of them when too long continued.’ *Lengthened* might have been used for the first *long*, and the last might have been dispensed with by saying: ‘the ear tires of the continuation (or, continued use) of either.’ ‘He returned from the turmoil of war,’ is an example of the recurrence of a syllable. ‘He *withdrew* from the turmoil,’ or ‘*returned* from the tumult of war.’

To command such variety without sacrificing either propriety or precision, requires great practice in the use of language. Such exercises as the following will be found highly useful.



*Exercise.*

Change the expressions that are in *italics*, but without materially altering the meaning:—

But such *pride*, once *indulged*, too *frequently operates upon* more important *objects*, and *inclines* men not only to *vindicate* their errors but their vices; to *persist in* practices which their own *hearts condemn*, only lest they should *seem to feel reproaches*, or be *made wiser* by the advice of others; or to *search for sophisms* tending to the confusion of all principles, and the *evacuation of all duties*, that they may not appear to act what they are not able to defend.—JOHNSON.

The *general error* of those who *possess powerful and elevated understandings* is, that they *form schemes of too great extent*, and flatter themselves too *hastily* with success: they *feel* their own *force* to be *great*, and by the *complacency* with which every man *surreys* himself, *imagine* it still greater; they therefore look out for *undertakings* worthy of their *abilities*, and *engage* in them with very little *precaution*, for they *imagine* that without *premeditated measures* they shall be able to find *expedients* in all difficulties.—JOHNSON.

In the hurry of the *passing show*, and of our own *sensations*, we see but a *series of unknown faces*; but this is no *reason why* we should regard them with indifference. Many of these *persons*, if we *knew* their histories, would *rivet our admiration* by the *ability*, *worth*, *benevolence*, or *piety* which they have *displayed in their various paths* through life.—R. CHAMBERS.

## V. CONCISENESS.

428. In order to render a sentence at once clear and forcible, it must be concise. To attain conciseness—

1. Prune the sentence of all redundant words—that is, words that contribute nothing towards bringing out the meaning.

Young authors are apt to imagine that force or elegance is added by the accumulation of high-sounding epithets, denoting the greatness, beauty, or other admirable qualities of the things spoken of. The reverse is the case. An adjective should never be used to express anything which is obviously included in the noun—as the *glorious* sun, the *ferocious* tiger—unless it is desirable to remind the reader of a quality which might not spontaneously occur to him, and which forms the feature to be particularly borne in mind.

- II. Condense when possible by using one word rather than several.

Thus:—A severe and tyrannical exercise of power must become a matter of necessary policy with kings, when their subjects are imbued with such principles as justify and authorise rebellion.

Condensed thus:—Kings will be tyrants from policy, when subjects are rebels from principle.

429. Care must be taken that conciseness be consistent with grammatical accuracy—that is, that no words be omitted that are necessary to complete the grammatical construction of those which remain.

Thus :—A bundle of papers was produced, and such particulars as the following (were) detailed. *Were* must be expressed, because *particulars* will not agree with the previous *was*.

430. Descriptive, pathetic, or declamatory composition requires to be less concise than that which is narrative or didactic. Great conciseness is likewise unsuitable to readers of inferior capacity or cultivation. If too much is comprised in few words, the mind may be hurried from one thing to another so as not to apprehend each particular. This, however, should be obviated rather by repeating the same thing in various forms, than by filling a sentence with redundant words. So Addison :—

The dawn is overcast ; the morning lowers,  
And heavily in clouds brings on the day.

Addison and Johnson are among the least concise of our classic writers : the former is easy and diffuse ; the latter pompously verbose. The student may take passages from either of them, and exercise himself in condensing the matter they contain. As the following from Johnson :—‘ Solomon is the work to which he intrusted the protection of his name, and which he expected succeeding ages to regard with veneration. His affection was natural ; it had undoubtedly been written with great labour ; and who is willing to think he has been labouring in vain ? He had infused into it much knowledge and much thought ; had often polished it to elegance, often dignified it with splendour, and sometimes heightened it to sublimity ; he perceived in it many excellences, and did not discover that it wanted that without which all others are of small avail—the power of engaging attention and alluring curiosity. Tedium is the most fatal of all faults ; negligences or errors are single or local ; but tediousness pervades the whole. Other faults are censured and forgotten, but the power of tediousness propagates itself. He that is weary the first hour, is more weary the second ; as bodies forced into motion contrary to their tendency, pass more and more slowly through every successive interval of space. Unhappily this pernicious failure is that which an author is least able to discover. We are seldom tiresome to ourselves ; and the act of composition fills and delights the mind with change of language and succession of images ; every couplet when produced is new ; and novelty is the great source of pleasure. Perhaps no man ever thought a line superfluous when he first wrote it, or contracted his work till his ebullitions of invention had subsided.’

## VI. PERSPICUITY.

431. Perspicuity, or clearness of arrangement, depends chiefly on placing all modifying terms so as to bear as directly as possible on the words to which they refer.

Swift says: 'It contained a warrant for conducting me and my retinue to Traldragdubb, or Trildrogdrib, for it is pronounced both ways, as near as I can remember, by a party of ten horse.' The clause '*by a party*' is intended to modify '*conducting me and my retinue*;' but as it stands, it more easily conveys that ~~this~~ difficult word is pronounced both ways by a party of ten horse. In the *Guardian*, No. 10, we have this: 'I perceived it had been scoured with half an eye,' conveying that the *half eye* had scoured the article in question. Again: 'He advanced against the fierce ancient, imitating his address, his pace and career, as well as the vigour of his horse, and his own skill would allow.' Here the clause '*as well as the vigour of his horse*,' appears at first to be connected with career, and therefore to be one of the things imitated. Of course the least reflection in the reader at once corrects the impression. But it is a fundamental rule of good composition, that no false idea requiring after-correction should be produced in the mind.

*Exercises.*

The student should accustom himself to vary the arrangement of sentences, trying which form is most clear and harmonious. The following may each be transposed in several ways, without changing a word:—

I survey thee, O Parnassus, with neither the frenzy of a dreamer, nor the ravings of a madman, but as thou appearest, in the wild pomp of thy mountain majesty.

Softened by prosperity, the rich pity the poor; disciplined into order, the poor respect the rich.

Early one summer morning, before the family was stirring, an old clock, that, without giving its owner any cause of complaint, had stood for fifty years in a farmer's kitchen, suddenly stopped.

By violent persecution compelled to quit his native land, Rabba Akiba wandered over barren wastes and dreary deserts. At last he came, weary and almost exhausted, near a village.

In the treasury belonging to the cathedral, in this city, a dish, supposed to be made of emerald, has been preserved for upwards of six hundred years.

He had ploughed, sowed, and reaped his often scanty harvest with his own hands, assisted by three sons, who, even in boyhood, were happy to work with their father in the fields.

Looking eagerly around, he proceeded with joy, but of the objects with which he had formerly been conversant, he observed but few.

On the seventh day of the week, which I always keep holy, I ascended the high hills of Bagdad, in order to spend the time in meditation and prayer.

## VII. UNITY.

432. The unity of a sentence implies that it contains but one principal enunciation, or a series similarly constructed. If, therefore, the student finds that he has in one sentence several propositions independent of each other, and dissimilar in construction, he may choose one as the leading clause, and reduce all the rest to the condition of subordinate and dependent ones. This may be done—

- I. By using the present or past participle instead of the finite verb.
- II. By changing the active voice into the passive, or the passive into the active.
- III. By employing connective adverbs, as *where*, *when*, *while*, &c., or such conjunctions as *since*, *as*, *for*, &c.

Thus:—‘The rain poured in torrents upon us, and we were obliged to take shelter in a forest.’

This may be reduced to unity in several of the ways pointed out:—

‘The rain pouring in torrents upon us, we were obliged, &c. The rain poured in torrents upon us, and obliged us, &c. As the rain poured in torrents upon us, we were obliged to take shelter in a forest.’

*Exercises.*

(I.) Reduce the following to unity by employing the *present participle*:—

The genius made me no answer, and I turned me about to address myself to him a second time, but I found that he had left me.

The trees were cultivated with much care, and the fruit was rich and abundant.

The love of praise is naturally implanted in our bosoms, and it is a very difficult task to rise above a desire of it, even for things that ought to be indifferent.

(II.) The following with the *active voice* instead of the *passive* and *two* (two actives in each sentence):—

The character of Florio was marked with haughtiness and affectation, and he was an object of disgust to all his acquaintance.

A general description of the country was given in a former letter, and I shall now entertain you with my adventures.

(III.) The following with *adverbs* or *conjunctions*:—

Offences and retaliations succeed each other in endless train, and human life will, without some degree of patience exercised under injuries, be rendered a state of perpetual hostilities.

The evidence and the sentence were stated, and the president put the question whether a pardon should be granted.

The controversies in religion had been left to the consideration of parliament, and the Protestants might reckon upon obtaining whatever decision was most favourable to the opinions they professed.

## VIII. COMPLEX AND LOOSE SENTENCES.

433. A loose sentence—that is, one which forms complete sense at several stages—is generally less pleasing than a complicated one; for the unexpected continuation of a period which we had supposed concluded, is apt to produce the sensation of being disagreeably balked. This may be obviated either by varying the arrangement, or changing the connectives, or both. Thus :—

‘We came to our journey’s end | at last | with no small difficulty, | after much fatigue | through deep roads | and bad weather.’

A simple change of arrangement would improve this :—

‘At last, after much fatigue, through deep roads and bad weather, we came with no small difficulty to our journey’s end.’

‘The world is not eternal, nor the work of chance.’

The sense may be suspended by merely using *neither* for *not* :—

‘The world is neither eternal nor the work of chance.’

434. Care must be taken that such periods do not appear too artificial, or savour of elaborate stateliness, which is a worse fault than the slovenliness and languor of a very loose style. Sometimes it is best to break up such a sentence. Thus. Gibbon says :—

‘He was honoured with the consulship at Rome ; but the greatest part of his life was spent in a philosophic retirement at Athens and his adjacent villas ; perpetually surrounded by sophists, who acknowledged, without reluctance, the superiority of a rich and generous rival.’

Better thus :—

‘Though he was honoured with the consulship at Rome, the greatest part of his life was spent in philosophic retirement at Athens and his adjacent villas. Here he was perpetually surrounded by sophists, who acknowledged, without reluctance, the superiority of a rich and generous rival.’

*Exercises.*

Suspend the sense in the following :—

The vines afforded a refreshing shade, and a delicious fruit. Any of these may be useful to the community, and pass through the world with the reputation of good purposes and uncorrupted morals, but they are unfit for close and tender intimacies.

## IX. LENGTH OF SENTENCES.

435. If a period be so constructed that the meaning of each part can be taken in as we proceed, though the sense is not brought to a close, a long sentence may be as clear as a short one; but if the earlier part of the sentence has conveyed so little distinct meaning that it requires to be read over, after the end has been reached, the student may be sure that it must either be broken up, or presented in a shorter and looser form. Thus :—

‘It is not without a degree of patient attention and persevering diligence, greater than the generality are willing to bestow, though not greater than the object deserves, that the habit can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as of that of another.’

Better thus :—

‘The habit of examining and judging our own conduct as we would that of another, requires a degree of patience and diligence, not greater than the object deserves, but greater than the generality are willing to bestow.’

436. Even if the early clauses of a period have not this defect, yet if they are very long, and contain an enumeration of many circumstances, the reader feels the same kind of impatience for the close that he does in a very loose sentence. There is no cure for this but breaking up and recasting the whole.

The style of Dr Chalmers is remarkable for long-sustained periods. The student may with advantage try his skill upon some of them, retaining all the ideas, but bringing them out in an easier and more readable style.

437. On the other hand, a continued succession of short sentences should generally be avoided. The most pleasing effect is produced by commencing each paragraph with one or more short sentences, and drawing it to a close with longer ones. But even this, if constantly maintained, becomes monotonous.

*Exercise.*

In the following paragraphs, retain the introductory sentences as they stand, and unite the rest, so as to form three, or at most four, sentences in each paragraph :—

You are at liberty to choose between the hypocrite and the coward. Your best friends are in doubt which way they shall incline. Your country unites the characters, and gives you credit for them both. For my own part, I see nothing inconsistent in your conduct. You

began with betraying the people ; you conclude with betraying the king.—JUNIUS.

He who is a stranger to industry may possess, but he cannot enjoy. For it is labour only which gives relish to pleasure. It is the appointed vehicle of every good man. It is the indispensable condition of our possessing a sound mind in a sound body. Fly, therefore, from idleness as the certain parent both of guilt and ruin.—BLAIR.

We are a nation of islanders, and we cannot help it ; nor mend ourselves, if we would. We are something in ourselves ; nothing, when we try to ape others. Music and painting are not our forte. But we may boast of our poets and philosophers. That's something. We have had strong heads and sound hearts among us.—HAZLITT.

## X. ANTITHESIS.

438. Antithesis is the balancing of sentences by the use of continued comparison, contrast, or opposition. It is in language what light and shade are in painting ; and when judiciously managed, is very effective.

439. The number of words or clauses in each sentence should correspond as nearly as possible with those in the opposite one, and the construction should be the same.

### EXAMPLES.

(438.) Men should beware of being captivated by a kind of savage philosophy ; women by a thoughtless gallantry. When these precautions are not observed, the man often degenerates into a cynic, the woman into a coquet ; the man grows sullen and morose, the woman impertinent and fantastical.

Philosophy makes us wiser, Christianity makes us better men ; philosophy elevates and steels the mind, Christianity softens and sweetens it. The former makes us the object of human admiration, the latter of divine love. That insures us a temporal, but this an eternal happiness.

The style of Dryden is capricious and varied ; that of Pope is cautious and uniform. Dryden obeys the motions of his own mind ; Pope constrains his mind to his own rules of composition. Dryden is sometimes vehement and rapid ; Pope is always smooth, uniform, and gentle. Dryden's page is a natural field rising into inequalities, and diversified by the varied exuberance of abundant vegetation ; Pope's is a velvet lawn, shaven by the scythe, and levelled by the roller.

### Exercise.

Complete the sentences by filling up the blanks with suitable antithetical expressions :—

No two feelings of the human mind are more opposite than pride and humility. Pride is founded on a high opinion of ourselves,

humility on —. Pride is the offspring of ignorance, humility is —. Pride hardens the heart, humility —. Pride is deaf to the clamours of conscience, humility —; and, finally, pride rejects the counsels of reason, the voice of experience, the dictates of religion; while humility, with a docile spirit, thankfully receives instruction from all who address her in the garb of truth.

Milo was unwilling to cause the death of Clodius, at a time when all mankind would have approved the deed. Is it probable, then, he would embrace an occasion when — —? He dared not destroy his enemy even with the consent of the law, in a convenient place, on a fit occasion, and without incurring danger. Would he attempt it, then, —, —, —?

## XI. CLIMAX.

440. Climax or gradation is marked by the gradual increase of energy in the language.

### EXAMPLES.

(440.) There is no enjoyment of property without government; no government without a magistrate; no magistrate without obedience; and no obedience where every one does as he pleases.

As we have practised good actions awhile, they become easy; and when they are easy, we begin to take pleasure in them; and when they please us, we do them frequently; and by frequency of acts, a thing grows into a habit; and confirmed habit is a kind of second nature; and so far as anything is natural, so far it is necessary, and we can hardly do otherwise; nay, we do it many times when we do not think of it.

### Exercise.

Supply the terms necessary to form the steps of the following climaxes:—

Children owe regard to their equals; — to their fellow-pupils; — to their superiors in age; — to their parents; and fear, love, and reverence to their God.

Ignorance is to be regretted even in a child; deplorable in —; shameful to —; disgraceful to —; despicable in —.

It is not commendable to wish for the property of others; it is improper to —; it is unjust to —; it is an offence to —; it is a crime to —; it is punishable with death to —. What shall we say, then, of him who, in the darkness of the night, when mankind, in the confidence of security, have permitted their watchful senses to sleep, defies the obstacles of bars and bolts, breaks into a dwelling, plunders the property, murders the inhabitants, and sets fire to their habitation?



## XII. FIGURES OF SPEECH.

441. **SYNECHDOCHE** is putting a part for the whole, and often proves a more accurate and vivid mode of presenting an object to the mind. 'A fleet of ten *sail*,' suggests a group of vessels at sea more certainly than 'ten *ships*,' which might be in dock. 'All *hands* to the pumps,' suggests the special attitude desired better than 'all *men*.'

442. **METONOMY** is putting one word for another—frequently a more elegant and effective mode of conveying an idea, as when we say, 'a man keeps a good *table*,' instead of 'good *provisions*.'

443. A **SIMILE** is used when one thing is compared with another; thus—'A troubled conscience is like the ocean when ruffled by a storm.'

444. A **METAPHOR** is used when the resemblance is not stated but implied, and language belonging to sensible objects is used concerning mental ones; thus—Cromwell *trampled* on the laws.

445. **PROSOPOPEIA**, or personification, is a metaphor in which the attributes or actions of living beings are attributed to inanimate objects; thus the earth is said to '*thirst* for rain,' or to '*smile* with plenty.' The highest degree of personification is when inanimate objects are addressed as intelligent beings; thus—Hear, O heavens, and give ear, O earth!

446. **ALLEGORY**, including apologue, fable, and parable, is a prolonged use of metaphor and personification in the form of narrative, and without explanation of the similitude involved.

447. **APOSTROPHE** is an address to a real person, who is dead or absent, but supposed present—Oh, Absalom, my son, my son!

448. All these figures may be used with moderation in ordinary prose, and more freely in a rhetorical composition, while they form a great proportion of the language of poetry. Metaphor is that which is most usual, as we have few terms to express intellectual objects and operations, except those which primarily refer to sensible ones. A few cautions on this subject are necessary:—

- I. A metaphor must be suited to the nature of the subject, and must be founded on a resemblance which is clear and striking, not far-fetched, or difficult to be discovered.
- II. Metaphors must not be mixed; that is, two must not meet on the same subject.

Shakspeare has said:—

‘Or to *take arms* against a *sea* of troubles.’

Now, trouble may properly be likened to a sea in which a man is tossed to and fro, or to an enemy whom he must combat; but to speak of *taking arms* against a *sea*, is an inconsistency which even Shakspeare’s authority will not sanction. So Milton:—

‘And ever, against eating cares,  
Lap me in soft Lydian airs,  
Married to immortal verse,  
Such as the *melting soul* may pierce,  
*Untwisting* all the *chains* that tie  
The hidden soul of harmony.’

The student will observe here a similar confusion between a cord which admits of twisting and tying, and a chain which consists of *links*, not *twists*; and is said to *bind*, not to *tie*. There is an incongruity, too, in *piercing* a *melting* soul, as a solid object only is capable of being pierced. A *melting* one might be *penetrated*, however. In the same poem, Milton says:—

Or sweetest Shakspeare, Fancy’s child,  
Warble his native wood-notes wild.

It is quite legitimate to call Shakspeare the child of Fancy, or to compare him to a bird warbling his native wood-notes; but to represent him as a *child warbling his native wood-notes*, is nonsense, because a child does not naturally live and warble in a wood. To avoid incongruities of this kind, a knowledge of the primary meaning of words employed is very important. An eminent divine has spoken of one ‘standing on the *wreck* of *ruined ordinances*,’ forgetting that *wreck* belongs to a vessel, and *ruin* to a building.

III. Metaphorical and plain language should not be mixed; that is, a sentence must not be so framed that some words require to be understood literally and some metaphorically.

449. The excessive use of figurative language in prose, constitutes what is called a florid style.

#### Exercise.

In the following passages, distinguish the different *kinds* of figurative language used. Thus, in the first one—‘The spring and summer,’ &c.—there is a *metaphor* implying a comparison between a year and a lifetime:—

The spring and summer of your days are gone; you have entered on the autumn of your being.—ALISON. They have Moses and the prophets.—*Bible*. I call upon the bishops to interpose the unsullied sanctity of their lawn; upon the judges to interpose the purity of their ermine.—LORD CHATHAM. Then shall ye bring down my grey hairs with sorrow to the grave.—*Bible*. The sacred morality of the pulpit.—HALL.

I could lie down, like a tired child,  
And weep away the life of care  
Which I have borne, and yet must bear.—SHELLEY.

Soul of the just ! companion of the dead !  
Where is thy home, and whither art thou fled ?

Though my perishing ranks should be strewed in their gore,  
Like ocean-weeds heaped on the surf-beaten shore.

Time but the impression deeper makes,  
As streams their channels deeper wear.—BURNS.

Ayr, gurgling, kissed his pebbled shore.—BURNS.

I speared him with a jest.

O sun ! to tell thee how I hate thy beams.—MILTON.

On vale and lake, on wood and mountain high,  
With pensive wing outspread, sat heavenly Thought,  
Conversing with itself. Vesper looked forth  
From out her western hermitage, and smiled ;  
And up the east, unclouded, rode the Moon,  
With all her stars gazing on earth intense,  
As if she saw some wonder walking there.—POLLOCK.

Her voice scarce uttered, soft as Zephyr sighs  
On morning lily's cheek, though soft and low,  
Yet heard in heaven, heard at the mercy-seat.—POLLOCK.

### XIII. RHETORICAL STYLE.

450. A rhetorical composition admits of a more effective arrangement than ordinary prose, as well as a freer use of figurative language. Thus the predicate precedes the subject—*Great is Diana of the Ephesians!* The adjuncts precede the predicate—*Well hath Esau's prophesied of you hypocrites!* The simile precedes the object to which it is applied—*As the door turneth upon his hinges, so doth the slothful upon his bed.*

#### EXAMPLES.

(450.) *Feeble* are the attractions of the fairest form, if it be suspected that nothing within corresponds to the pleasing appearance without. *Short* are the triumphs of wit when it is supposed to be the vehicle of malice.—BLAIR. *Painful*, indeed, was the distress of the march.—GIBBON. *Deep* is the air and dark. *Silver and gold* have I none ; but such as I have, give I thee. *It was Cicero* that Cæsar praised (for Cæsar praised Cicero.)

As wreath of snow, on mountain breast,  
Slides from the rock that gave it rest,  
Poor Ellen glided from her stay,  
And at the monarch's feet she lay.—SCOTT.

Sweet, O Ossian, is the memory of distant friends ! Like the mellow ray of a departing sun, it falls tenderly yet sadly on the heart.—  
towards each other approached the heroes. . . . As the troubled

noise of the ocean when roll the waves on high ; as the last peal of the thunder of heaven ; such is the noise of battle.—OSSIAN.

451. The INTERROGATIVE is a rhetorical mode of arrangement, in which, by a personal appeal, the hearer's attention is called more forcibly to some particular point. It often conveys a triumphant defiance of an opponent to refute what is said.

#### EXAMPLES.

(451.) Canst thou thunder with a voice like his?—JOB. Will it be said, that this was brought about by the incantations of these Begums in their secluded Zenana?

452. An arrangement too effective for the magnitude of the ideas embodied, is called bombast. It has been happily used in burlesque heroic pieces by some of our comic writers. The last quotation from Ossian above may be characterised as bombastic.

### XIV. POETICAL STYLE.

453. Poetical composition not only admits of the freest use of figurative language, but of liberties in construction and arrangement inadmissible even in rhetorical prose. The following are a few of the liberties of this sort sanctioned by our best authors :—

I. The auxiliary verb *to do* is dispensed with in interrogation :—

*Know ye* the land where the cypress and myrtle?—BYRON.

Ho! *come ye* in peace here, or *come ye* in war?—SCOTT.

*Soars thy presumption* then so high?—SCOTT.

*Knew ye* not Pompey?—SHAKS.

II. The verb precedes the nominative—

*So spake* our father, penitent.—MILTON.

*Save* Brunswick's fated chieftain.—BYRON.

*While stands* the Coliseum, Rome shall stand.—BYRON.

*ounds* with one lashing spring the mighty brute.—BYRON.

*Answered Fitz-James* : ' And if I thought.'—SCOTT.

*O'er the path* so well known still *proceeded* the maid.—SOUTHEY.

III. The objective case precedes the transitive verb—

*Me damp* horror chilled.—MILTON.

*Lands* he *could* measure, *terms* and *tides* presage.—GOLDSMITH.

*Me* not from mercy did they spare.

The Stuart *sceptre* well she *swayed*, but the *sword* she *could* not wield.—H. G. BELL.

- IV. The noun precedes the adjective—  
*Hadst thou sent warning, fair and true.*—SCOTT.  
*Now is the pleasant time, the cool, the silent.*—MILTON.
- V. The adjective precedes the verb *to be*. (See 271.)—  
*Few and short were the prayers we said.*—WOLFE.  
*Great was the joy.*—ROGERS.  
*Hushed is the din of tongues.*—BYRON.  
*Rich were the sable robes she wore.*—H. G. BELL.
- VI. The pronoun is expressed in the imperative—  
*Wipe thou thine eyes.*—SHAKS.  
*But, blench not thou.*—BYRON.
- VII. Adjectives are used for adverbs—  
*Thee I revisit safe.*—MILTON.  
*False flew the shaft, though pointed well.*—MOORE.  
*Abrupt and loud, a summons shook the gate.*—CAMPBELL.
- VIII. Personal pronouns are used with their antecedents—  
*The wind, it waved the willow boughs.*—SOUTHEY.  
*For the deck it was their field of fame.*—CAMPBELL.  
*The gallant king, he skirted still*  
*The margin of that mighty hill.*—SCOTT.
- IX. The antecedent is omitted—  
*Who steals my purse, steals trash.*—SHAKS.  
*Happy, who walks with l'm.*—COWPER.  
*Who never fasts, no banquet e'er enjoys ;*  
*Who never toils or watche's, never sleeps.*—ARMSTRONG.
- X. *And*—*and* is used for *both*—*and*. *Or*—*or* for *either*—*or*.  
*Nor*—*nor* for *neither*—*nor*.  
*And trump and timbrel answered keen.*—SCOTT.  
*I whom nor avarice nor pleasures move.*—WALSH.
- XI. Prepositions, with the nouns which they govern, are not placed in juxtaposition with the words to which they grammatically belong—  
*On the wide earth,*  
*There dwell not men of mortal birth.*—MISS MITFORD.  
*On thy voiceless shore*  
*The heroic lay is tuneless now.*—BYRON.  
*Of the three hundred grant but three.*—BYRON.  
*O then at last relent ; is there no place*  
*Left for repentance, none for pardon left ?*—MILTON.

## XII. Prepositions are suppressed—

Despair and anguish fled [ ] the struggling soul.—GOLDSMITH.  
 And like the bird whose pinions quake  
 But cannot fly [ ] the gazing snake.—BYRON.

XIII. The possessive ('s) is used instead of the objective with *of*—

The deep war-drum's sound.—BYRON.  
 My tent's thin roof.—SHELLEY.  
 Midnight's fearful hour.—ROGERS.  
 Death's darkness is more bright to him  
 Than passion's fire or splendour's dream.

XIV. The apostrophe is used without *s* in the possessive—

Dearer than Plutus' mine.—SHAKS.  
 Burst the storm on Phocis' walls.—CAMPBELL.

XV. *To*, the sign of the infinitive, used or suppressed.

But ere these matchless heights I dare *to* scan.—BYRON.

*Exercise.*

Translate the following into ordinary prose style :—

Heaven from all creatures hides the book of Fate,  
 All but the page prescribed, their present state :  
 From brutes what men, from men what spirits know :  
 Or who could suffer Being here below ?  
 The lamb thy riot dooms to bleed to-day,  
 Had he thy Reason, would he skip and play ?  
 Pleased to the last, he crops the flowery food,  
 And licks the hand just raised to shed his blood.  
 Oh, blindness to the future ! kindly given,  
 That each may fill the circle marked by Heaven :  
 Who sees with equal eye, as God of all,  
 A hero perish, or a sparrow fall,  
 Atoms or systems into ruin hurled,  
 And now a bubble burst, and now a world.  
 Lo, the poor Indian ! whose untutored mind  
 Sees God in clouds, or hears Him in the wind ;  
 His soul, proud science never taught to stray  
 Far as the solar walk, or Milky Way ;  
 Yet simple Nature to his hope has given,  
 Behind the cloud-topped hill, an humble heaven ;  
 Some safer world in depth of woods embraced,  
 Some happier island in the watery waste,  
 Where slaves once more their native land behold,  
 No fiends torment, no Christians thirst for gold.  
 To Be, contents his natural desire ;  
 He asks no angel's wing, no seraph's fire ;  
 But thinks, admitted to that equal sky,  
 His faithful dog shall bear him company.—POPE.

O thou, that, with surpassing glory crowned,  
 Look'st from thy sole dominion like the God  
 Of this new world ; at whose sight all the stars  
 Hide their diminished heads ; to thee I call,  
 But with no friendly voice, and add thy name,  
 O Sun ! to tell thee how I hate thy beams,  
 That bring to my remembrance from what state  
 I fell ; how glorious once above thy sphere,  
 Till pride and worse ambition threw me down,  
 Warring in heaven against heaven's matchless King :  
 Ah, wherefore ! he deserved no such return  
 From me, whom he created what I was  
 In that bright eminence, and with his good  
 Upbraided none ; nor was his service hard.  
 What could be less than to afford him praise,  
 The easiest recompense, and pay him thanks,  
 How due ! yet all his good proved ill in me,  
 And wrought but malice.—MILTON.

The lark has sung his carol in the sky ;  
 The bees have hummed their noontide lullaby ;  
 Still in the vale the village-bells ring round,  
 Still in Llewellyn-hall the jest resound ;  
 For now the caudle-cup is circling there,  
 Now, glad at heart, the gossips breathe their prayer.  
 And, crowding, stop the cradle to admire  
 The babe, the sleeping image of his sire.

THE END.







